



THE CROWN

BANJO METHOD

COMPILED AND ARRANGED BY,

THOS. J. ARMSTRONG.

BOSTON

Oliver Ditson Company

New York Phila Chicago Boston  
C.H. Ditson & Co. J.E. Ditson & Co. Lyon & Healy J.C. Haynes & Co.

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## CORRECT POSITION FOR HOLDING THE BANJO.



## INTRODUCTORY REMARKS.

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The Author in presenting this work makes no claim for a new theory of instruction for this fascinating instrument, but has endeavored by the use of diagrams and exercises, to meet the student "half way" as it were, and make the study of the banjo as attractive as possible.

It contains also many necessary and important features which, are not to be found in any other banjo instructor. Namely—how to tune the banjo with the piano. How to tune the banjo with the guitar, and also the manner of tuning the banjeaurine with the regular size banjo, for the use of banjo clubs. All of these instructions have neat and attractive pieces for practice with banjo and piano, banjo and guitar, and banjo and banjeaurine. There will also be found duetts for two ordinary banjos.

The exercises and pieces are all arranged progressively, an important feature for the benefit of the student and teacher.

There will also be found many comic, sentimental, and motto songs, nearly all of which are copyrighted and are now, for the first time, arranged for the voice with banjo accompaniment.

Besides all this will be found many new and popular pieces of the day arranged as Waltzes, Polkas, Schottisches, Marches, Jigs and Reels. Many of these compositions have piano parts separate from this work, arranged in the correct key for the regular banjo.

And last but not least the "Letters to the Young Banjoist," will be found full of advice to the student, and can be read with much profit by the young banjo enthusiast.

Altogether, we believe it is one of the best publications for the Banjo ever issued.

Very respectfully,

THE PUBLISHERS.



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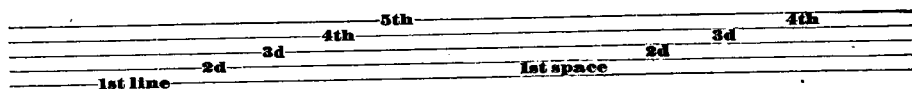
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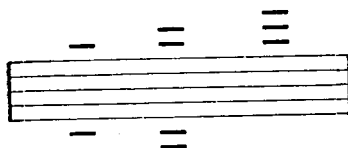
# MUSICAL NOTATION.

The first thing necessary for notation is the **STAFF**, consisting of five lines and four spaces.


## THE STAFF.

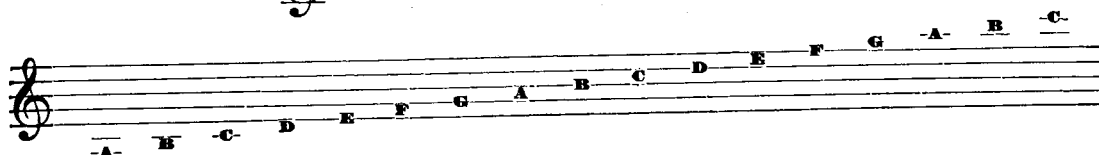


When these five lines are not sufficient to represent all the sounds, additional lines are added called, *leger lines*, as follows.



Music is made intelligible by the use of characters called **Notes**, written upon the staff, each line and space being named from one of the first seven letters of the alphabet. A, B, C, D, E, F, G.

The G, or Treble Clef thus,  fixes a literal name to each degree of the staff, thus,






## NOTES AND RESTS.



Notes represent tones.

Rests indicate silence.













Each note has its corresponding rest of the same duration.

The longest tone is designated by the *whole note* thus,  the duration or time of which is determined by counting four.

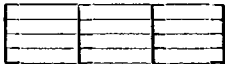
The *half note* thus  or  is just half as long as a whole note. Therefore its value is determined by counting two.

The *quarter note* thus  or  is as its name implies, one quarter as long as a whole note. Its value is determined by counting one.

Other notes of shorter duration are called *eighth notes*, *sixteenth notes*, and *thirty second notes*.

	Whole note.	Half note.	Quarter note.	Eighth note.	Sixteenth note.	Thirty-second note.
NOTES.						
	Whole rest.	Half rest.	Quarter rest.	Eighth rest.	Sixteenth rest.	Thirty-second rest.
RESTS.						

## TIME AND ITS DIVISIONS.

Single bars, thus  divide music into equal parts called *measures*. Each measure contains a certain number of imaginary beats, reckoned by the figures or characters placed at the beginning of the piece.

*Common Time* is expressed by these characters  $\text{C}$  or  $\text{C}$  and sometimes by the figures  $\frac{2}{2}$  or  $\frac{4}{4}$ . Each measure in Common time contains music to the value of four beats, or the length of one whole note, which is made up in time by any combination of notes or rests, thus,



Various other kinds of time are expressed by the following figures,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$  and  $\frac{12}{8}$ .

The upper figure represents the number of beats in each measure.

The lower figure indicates the kind of note to each beat.

Two-four time. Three-four time. Three-eight time. Six-eight time.

Twelve-eight time.



In counting time, one note may embrace two or more counts, so may also one count embrace two or more notes.

### EXAMPLES.



### THE TRIPLET.

When the figure  $\textcircled{3}$  is placed over or under a group of three notes, their value is reduced to two notes of the same denomination; such three notes are called a Triplet.



### DOTTED NOTES AND DOTTED RESTS.

A dot placed after a note increases its value one half.

A dot has the same effect when placed after a rest; it increases the duration of silence one half.





## SHARPS, FLATS AND NATURALS.

A sharp ( $\sharp$ ) placed before a note raises it one half tone. (one fret on the banjo.)

A flat ( $\flat$ ) placed before a note lowers it one half tone.

When these signs are at the commencement of a piece, they are called the *signature*, and all notes on the same line and space (and all notes bearing the same name) are effected by them.

If they occur *accidentally* before a particular note, they effect only it, and others of the same name, during a single measure.

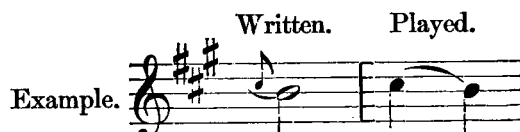
A natural ( $\natural$ ) serves to annul a sharp or flat, by restoring a note to its former position.

A Double sharp ( $\times$ ) raises a note two semitones, (two frets on the banjo.)

A Double flat ( $\flat\flat$ ) lowers a note two semitones.

## GRACE NOTES.

A grace note is a small note placed before a larger one, and generally borrows its time from the principal note.



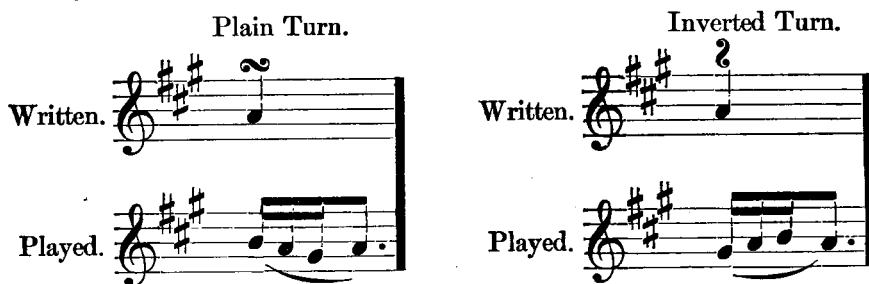
A dash through a grace note thus  $\text{—}$  denotes that it must be played very quickly, and that it borrows very little time from the principal note.

## SIGNS AND ABBREVIATIONS.

Dots placed on the side of a double bar thus indicates that the strain of music must be repeated.

This sign  $\text{S}$  when it occurs a second time, means that the player must return to a similar sign, and continue to the word FINE meaning the end.

A TURN is made by the note above, and the note below that which is written. It is expressed by the sign  $\infty$



The *Tremolo* is a very rapid repetition of the same note. It is sometimes expressed by the abbreviation *tr.*

## THE TREMOLO.



The tremolo must not be confounded with the following, which is picked with consecutive fingers as marked.  $\times$  means thumb, 1 first finger, 2 second finger.




*D.C.* means repeat from the beginning, and play to the word **FINE**.

When *braces* marked **1** & **2** are placed at a double bar thus,



they signify that in repeating the strain, the part marked **1** is to be omitted, and instead of it, the part marked **2** is to be played.

The pause  placed over a note denotes that the performer may dwell upon the note as long as he thinks proper.

When the pause is placed over a double bar it signifies the end of the piece.

## THE FINGERING.

The fingering marked in banjo music has reference to the proper fingers to make the notes with the left hand.

1 means the first finger, 2 second finger, 3 third finger, and 4 fourth or little finger.

The thumb of the left hand is never used.

The proper fingering of the right hand in *picking* the strings, is soon acquired, and will be explained further on.

A very important point to be remembered by the student is, that the *left hand* must not move *unnecessarily* on the fingerboard. If two or three notes are to be played separately, and it is possible to make the *closed* notes all at once with the fingers of the left hand; these notes must all be held down at once, and then picked separately with the *right hand*. It is extremely difficult to explain in an instruction book a subject of this kind, and a peculiar feature of banjo playing. The following will make it plainer to the student.


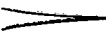

In playing scales and runs, each closed note is to be taken separately with the fingers of the left hand; but in playing an exercise like the following; the left hand does not jump from one note to another, but must retain its position on A and C $\sharp$  throughout the entire four measures.



In playing the following, the 2d, 1st and 4th fingers of the left hand must be placed *all at once* on F $\sharp$ , A, and D, and not lifted until the four measures are completed.



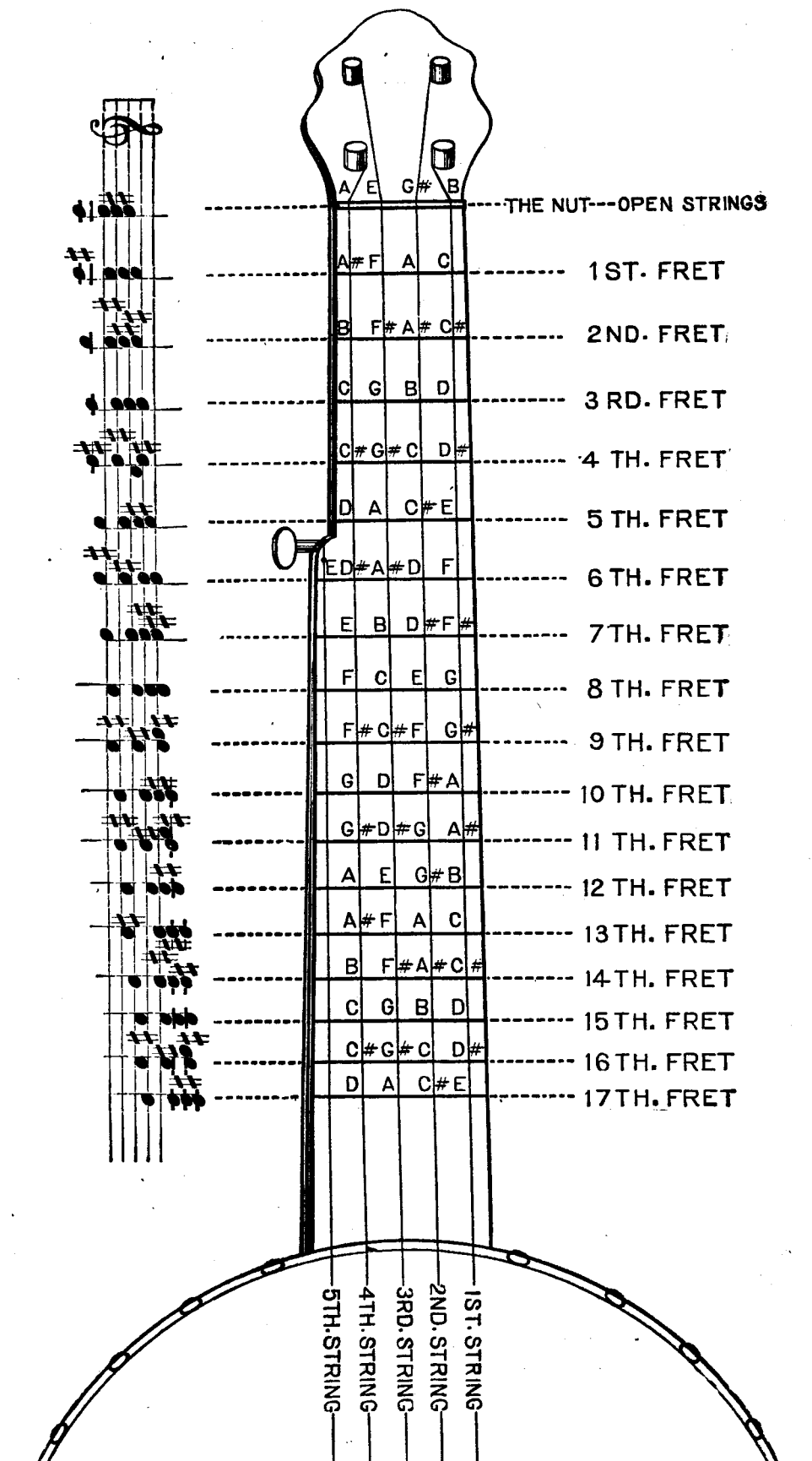
## MUSICAL TERMS.

*Ad libitum*, (abbreviated *Ad lib*) means at pleasure. *Accelerando*, (*Accel.*) the time is quickened. *Animato* (*Anim.*) With animation. *Affetuoso*, (*Affet.*) softly and tenderly. *Arpeggio*, The notes of the chord must be played one after the other. *Brillante*, In a brilliant style. *Crescendo* (*crea.*) A gradual rise of the sounds. *Con Fuoco*, With spirit and fire. *Con espressione*, (*Con esp.*) With expression. *Da Capo*, (*D.C.*) From the beginning. *Diminuendo*, (*dim.*) A gradual fall of the sounds. *Dolce*, Sweetly. *Forte*, (*f.*) Loud. *Fortissimo*, (*ff.*) Very loud. *Con Spirito*, With spirit. *Mezzo Forte*, (*mf.*) A medium between Piano and Forte. *Piano*, (*p.*) Soft. *Pianissimo*, Very soft. *Ritardando*, (*rit.*) The time is to be slackened. *Forzando*, (*fz.*) A stress or emphasis on a note. *A tempo*, In time. *Coda*, An end or finish. This mark  the same as Crescendo. This  the same as Diminuendo. This  an increase and then a diminution of sound.

# DIAGRAM OF THE BANJO FINGER-BOARD.

9

Showing all the notes that can be made on the banjo up to the 17th fret.

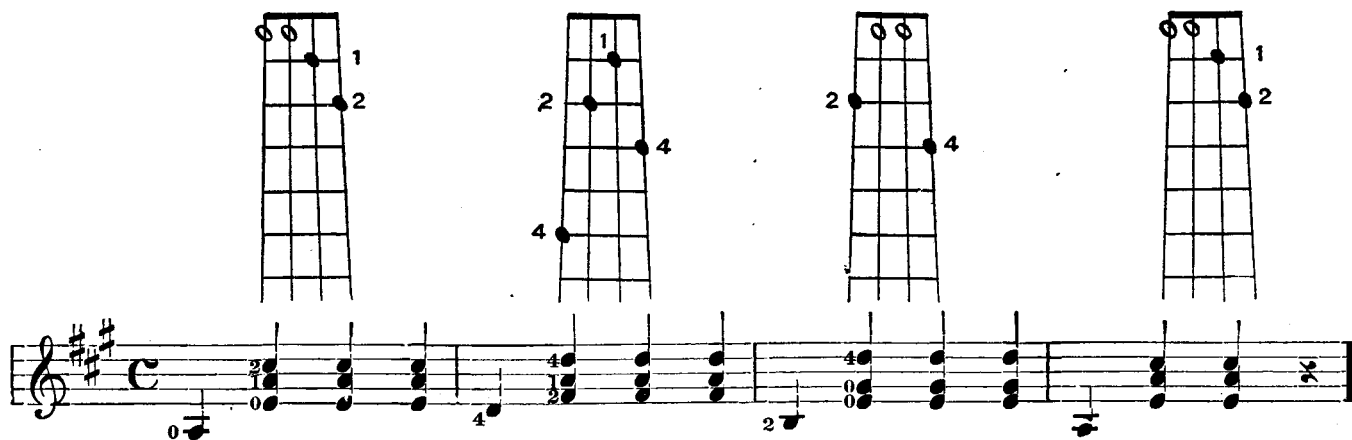




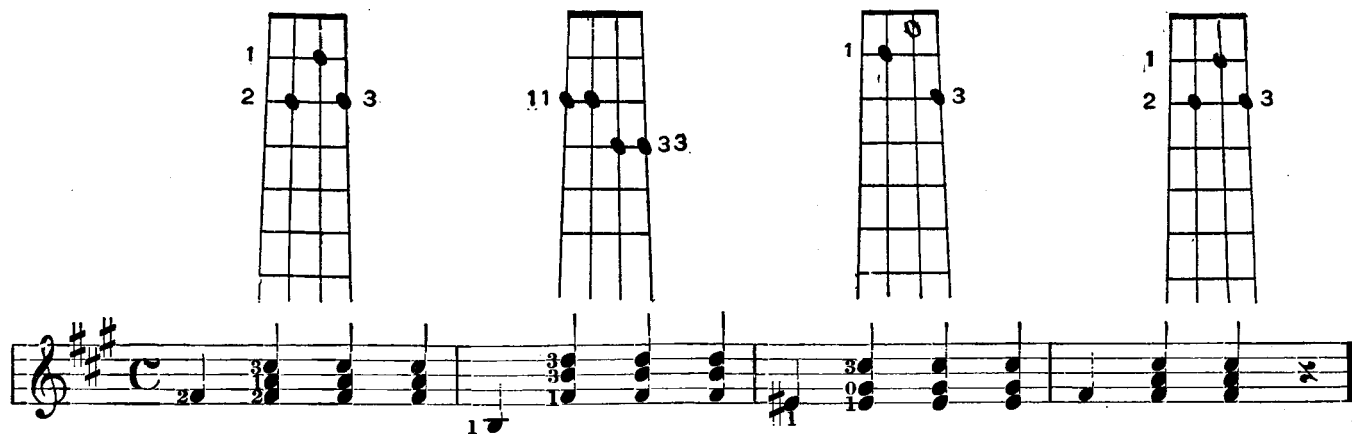
Diagrams of the banjo finger-board showing the fingering of chords in various keys. The figures near the black dots designate the fingers of the left hand to stop the frets. ○ means the open string.

### CHORDS IN A MAJOR. (3 sharps.)

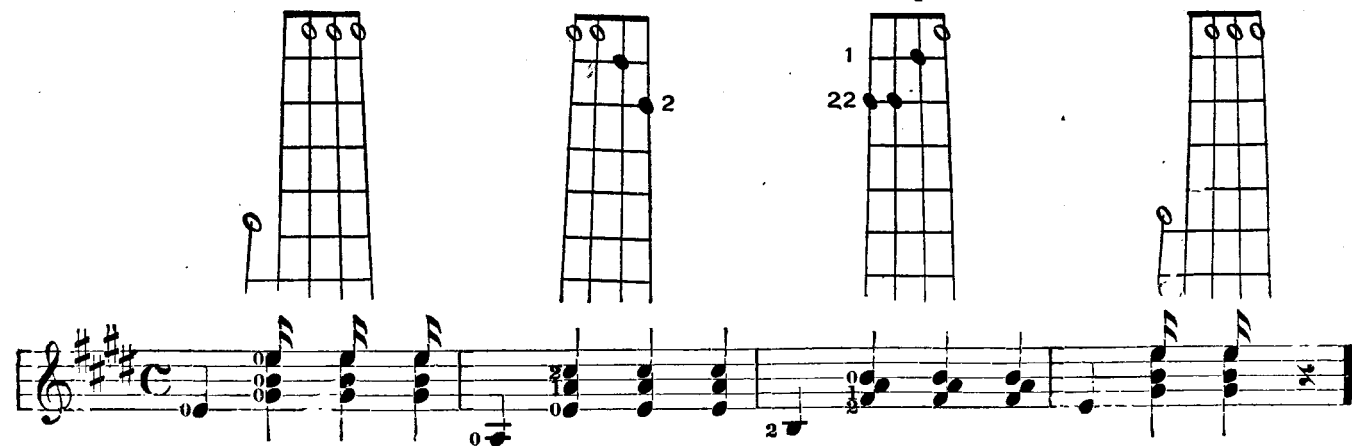
(The natural or easiest key of the banjo.)



### CHORDS IN F# MINOR.

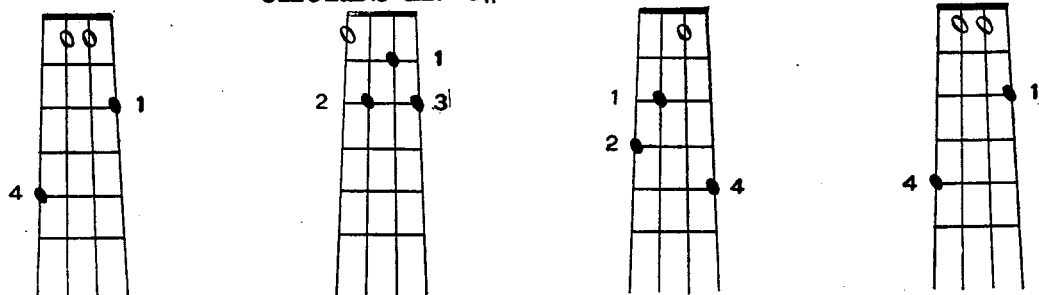


### CHORDS IN E MAJOR. (4 sharps.)

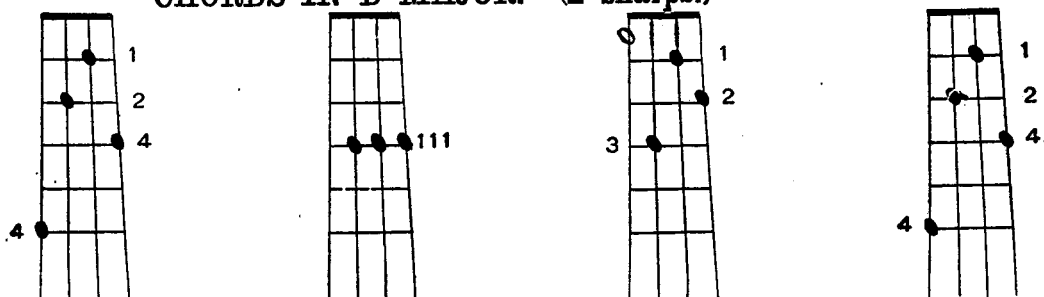


# CHORDS IN C# MINOR.

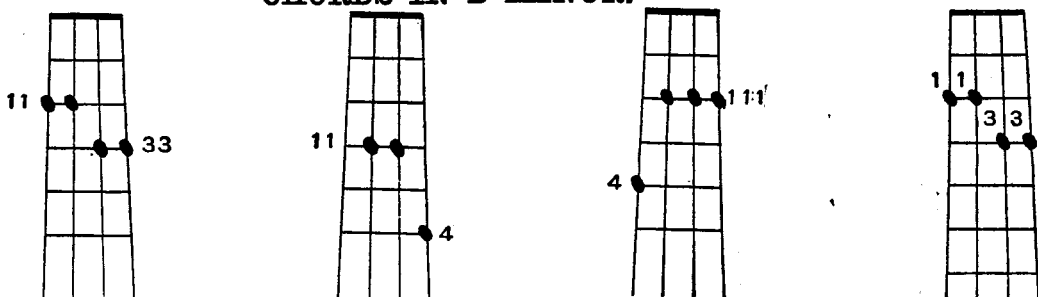
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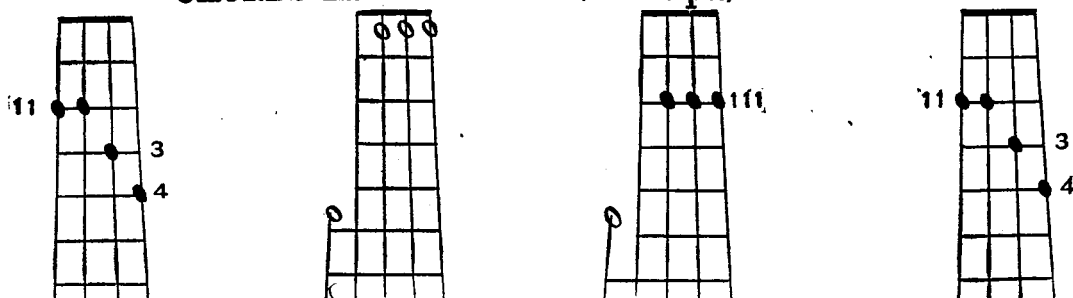
## CHORDS IN D MAJOR. (2 sharps.)



## CHORDS IN B MINOR.



## CHORDS IN B MAJOR. (5 sharps.)



## PROPER POSITION FOR HOLDING THE BANJO.

Select a chair without arms; sit in a natural, easy and erect position. The hoop or body of the Banjo should rest on the right thigh, close to the right side. The neck or handle of the instrument should rest in the left hand, between the first finger and thumb.

The short 5th string of the banjo is named "E." The silver string or bass string is named "A." The middle string or 3d string is named "E" an octave lower than the short 5th string. The second string is named "G" sharp. The 1st string is named "B."

The names of the five strings then, counting from the 1st string are B, G sharp, E, A, and E.

All the fingers of the left hand, except the thumb, are used in stopping the strings at the frets.

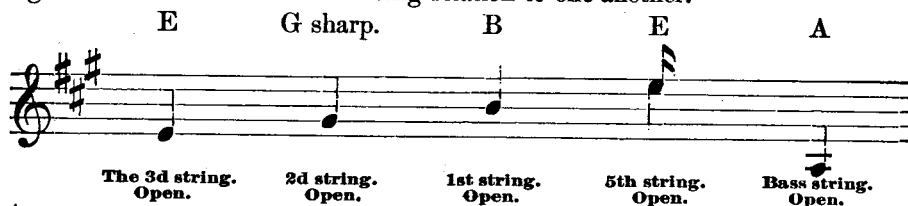
Rest the little finger of the RIGHT HAND on the head of the banjo, about one inch from the bridge. In picking the strings the thumb of the right hand is very important, as it must pick or attend to three strings, namely, the short "E" string, the Bass string "A," and the 3d string "E." The first finger of the right hand picks the 2d string "G sharp." The second finger of the right hand picks the 1st string "B." In playing chords of four or more notes, the third finger of the right hand must be used.

In picking the strings, do not use the nails, but the tips of the fingers.

## HOW TO TUNE THE BANJO.

Some banjos must be tuned at a higher pitch than others. A banjo with a short neck or handle, can be tuned higher than one with a long neck, but this does not change the names of the strings.

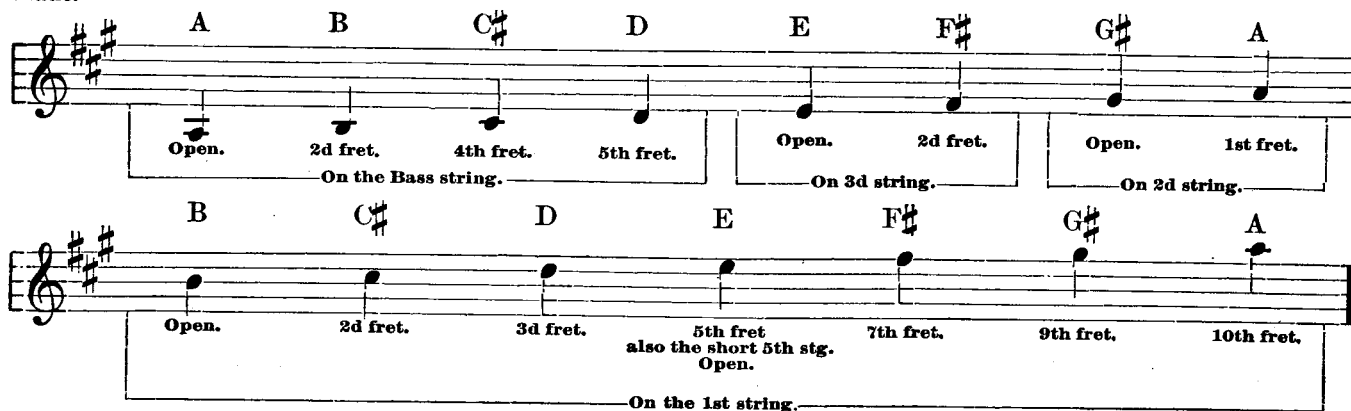
The Banjo strings in tune must bear the following relation to one another.



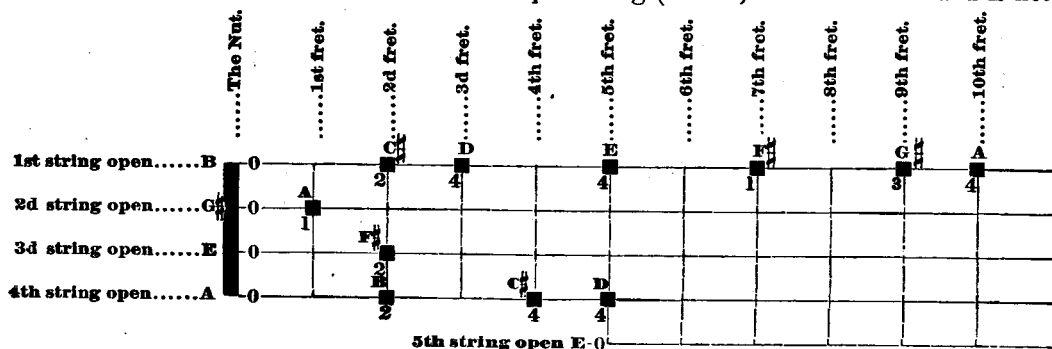
By "open" is meant without stopping the strings at the frets on the fingerboard with the left hand.

## THE NATURAL SCALE OF THE BANJO.

In the following scale, the description under the notes show on what string, and at what fret, each note is to be made.



The following diagram of the banjo fingerboard explains the above scale. The black dots designate the frets to be stopped by the fingers of the left hand. o means the open string (that is, where the left hand is not to be used.)






## EXERCISES ON THE SCALE.

The figures over or under the notes, stand for the fingers of the left hand used in stopping the notes wherever necessary. In placing the finger at any fret, if the frets are "raised frets," press firmly back of the fret. If the frets are not raised, press directly on top.

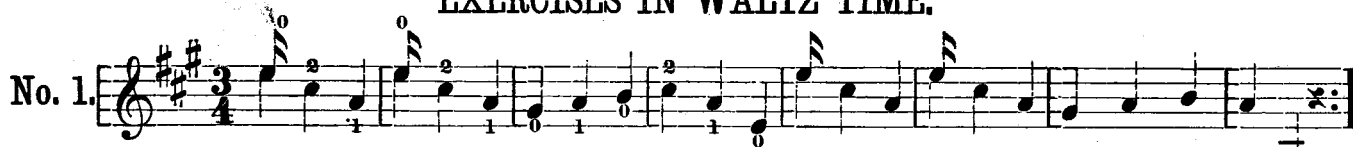
No. 1. 


No. 2. 

No. 3. 

The short 5th string of the banjo will be recognized at once in banjo music. It is always written with an extra stem, thus: 

## EXERCISES IN WALTZ TIME.

No. 1. 



## CHORDS IN THE KEY OF A MAJOR.

No. 2. 



## CHORDS IN F# MINOR.

No. 3. 

NOTE.—A "Barre" chord is made by placing the first finger of the left hand, firmly across the strings at any given fret. In the third measure of the above exercise, place the first finger across four strings at the 2d fret; then place the third finger on the 1st and 2d strings at the 3d fret.

The "snap" is made by pulling or snapping the string with the finger of the left hand which is used to stop the previous note. Thus in the following exercises pick "D" as usual with the right hand, then snap with the left hand to "B" the open string.

[illegible]

No. 5.

mf

No. 6.

*mf*

## EXERCISE IN POLKA TIME.

Exercise in Polka Time, 2/4 time, key of D major. The exercise consists of four staves of music. The first staff includes a triplet of eighth notes marked 'snap.'. The fourth staff concludes with a 'D.C.' (Da Capo) instruction.

## EXERCISES IN JIG TIME.

Exercises in Jig Time, 2/4 time, key of D major. The exercises are numbered 1 and 2. Each exercise consists of two staves of music. Both exercises conclude with a 'D.C.' (Da Capo) instruction.



## SCALE OF E MAJOR. (4 sharps.)

E F# G# A B C# D# E

Open. 2d fret. On 3d string. Open. 1st fret. On 2d string. Open. 2d fret. 4th fret. On 1st string. Short 5th. String open. 6th fret. 4th fret. 2d fret. Open. On the Bass string.

Lower notes on the Bass string. D# C# B A

## CHORDS IN E MAJOR AND C# MINOR.

FINE.

D.C.

## NELLIE GRAY.

(E Major.)

*mf*

# SCALE OF D MAJOR. (2 Sharps.)



## CHORDS IN D MAJOR AND B MINOR.



## EXERCISES IN THE KEY OF D.



Many pieces for the banjo are marked "Bass to B." When so marked the bass string must be tuned one whole tone higher. It will then be one octave lower than the first string. Notes on the bass string are then read differently. The bass string open is then "B." The second fret is C $\sharp$  and the fourth fret D $\sharp$ .

# BANJO JIG.

**BASS TO B.**

The Rose Tree  
 The Rose Tree  
 The Rose Tree  
 The Rose Tree

2 0 1 3 0 0 0 2 1 2 0

1 2 FINE.

4 0 1 2

1 2 D.C.

# ACME POLKA.

**T. J. ARMSTRONG.**

In A major 3 sharps, and E major 4 sharps.

# PROGRESSIVE EXERCISES FOR THE BANJO.

At the word "strike" the first finger of the right hand glides quickly over the strings.

No. 1. *Allegro.*

*mf*

*strike*

*strike.*

## TUNE BASS TO B.

No. 2.

*mf*

*strike*

*strike*

*f*

*strike*

*mf* D.C.

## ALABAMA HOE DOWN.

T. J. ARMSTRONG.

*Moderato.*

## MONTE CRISTO WALTZ.

T. J. ARMSTRONG.

*Waltz tempo.*

## SPANISH FANDANGO.

BASS TO B.

Musical score for Spanish Fandango, Bass to B. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a dynamic marking of *mf* and a finger number 4. The second staff continues the melody. The third staff includes a section marked "5th barre." with a dynamic of *f*, followed by a repeat sign and a section marked "Open." with a dynamic of *mf*. The fourth staff includes a section marked "7th Barre." with a dynamic of *f*, followed by a section marked "Open." with a dynamic of *mf*, and then a section marked "4th Barre." with a dynamic of *f*. The fifth staff includes a section marked "5th Barre." and a section marked "7th Pos." ending with a double bar line and repeat signs.

## FERNWOOD WALTZ.

P. LATOUR.

Musical score for Fernwood Waltz. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *mf* and finger numbers 0, 2, and 4. The second staff ends with a double bar line and the word "FINE." above it. The third staff begins with a dynamic marking of *f* and finger numbers 2 and 1. The fourth staff ends with a double bar line and finger numbers 1 and 2.

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D.C. al Fine.

## THE RAZZLE-DAZZLE JIG.

(BANJO DUETT.)

T. J. ARMSTRONG.

1st BANJO. *mf*

2d BANJO.

FINE.

D.C. al FINE.

To play the banjo with the piano, tune the natural key of the banjo (A), in unison with the natural key of the piano (C). Tune the A or bass string of the banjo to C, on the piano. (C second space in bass clef, is the exact pitch.) Then tune the third string of the banjo to G, on the piano. The second string to B. The first string to D. and the fifth or "thumb string" to the middle G of the piano. When thus tuned, the banjo in A (three sharps) will chord with the piano in C natural. This is termed tuning the banjo in C, and is the pitch used by all players when performing on a full sized instrument.



# AVALON POLKA.

FOR BANJO AND PIANO.

T. J. ARMSTRONG.

The musical score is arranged in three systems, each with a Banjo staff and a Piano staff. The key signature is one sharp (F#) and the time signature is 2/4. The Banjo part includes fret numbers (e.g., 2, 0, 4, 2, 4, 2, 4) and fingering (e.g., 1, 2, 3, 4). The Piano part includes dynamic markings (p, f, mf) and articulation marks (accents, slurs). The score concludes with a double bar line and repeat dots.

**BANJO.**

**PIANO.**

*p* 2 0 4 2 4 2 4

*p*

*f* *mf*

*f* *mf*

*p* 1 0 3 *mf* *f* *mf*

*p* *mf* *f* *mf*

## SILVER RIM SCHOTTISCHE.

OTTO H. ALBRECHT.

1st BANJO.

*mf*

2d BANJO.

FINE.



## GOLDEN BELL WALTZ.

Composed by OTTO H. ALBRECHT.

BASS TO B.

*f*

*mf*

*mf*

*f*

*rit.*  
*D.S. al fine. then Trio.*

*TRIO.*  
*p*

*D.S. al fine.*  
*f*



# HARVEST MOON WALTZ.

M. LOUIS.

**BASS TO B.**

Musical score for "The Rose Tree" in G major, 3/4 time. The score consists of 10 staves. The first staff begins with a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The music is in common form, starting with a key signature change from G major to E major (two sharps). The score includes various dynamics (mf, p, f), articulation marks (accents, slurs), and a repeat sign. The piece concludes with a "FINE" marking. The final staff includes a "D.C. al FINE." instruction.

Piano part to this piece, 35 cts.

Copyright, 1883, by F. A. NORTH & CO.

## CORNFLOWER POLKA.

M. LOUIS.

BASS TO B.

2 Po

mf

mf

*Dolce.*  
7 Bar.

FINE.

*Dolce.*  
7 Bar.

7 Bar.

7 Bar.

mf

p

ff

p

*D.C. al FINE.*

Piano part to this piece, 35 cts.

Copyright, 1886, by F. A. NORTH &amp; CO.



## DANCE ON THE FLAT-BOAT.

A MISSISSIPPI SKETCH.

M. LOUIS.

*Moderato.*

*pp*

*con anima.*

*fz* *mf*

*f*

*ff*

*f*

*fz* *mf*

*mf*

*dim.*

*pp* *f*

## WATER LILIES MAZURKA.

Composed for the Banjo by OTTO H. ALBRECHT.

TUNE BASS TO B.

# THE MOUNTAIN STREAM POLKA.

## FOR BANJEURINE AND BANJO.

The banjeurine is tuned exactly like the banjo, but a fourth higher in pitch, so that any one who plays the banjo can also perform on the banjeurine. The many advantages derived from its admission to banjo clubs cannot be questioned; its clear, ringing tone in the solo parts will be distinctly heard above the basses and seconds. Banjo clubs all over the country were quick to notice this, and its speedy adoption was the result. In tuning, the first string must be tuned up to G (the middle G on the piano); the second string to E; the third string to C; the bass to F and the fifth to C. The regular size banjo is tuned thus: the first string to D; the second, B; third, G; bass, C and the fifth G. As will be noticed by the above manner of tuning, the banjeurine is a transposing instrument, and the notation for it must be a fifth higher than music for a regular size banjo, when the two instruments are to be played together. When the regular banjo plays in A, the banjeurine plays in E, and when the large banjo plays in D, the banjeurine plays in A, and so on through all the keys. This is an incomparable advantage to composers and performers, who can thus give scope to their genius and introduce variety in their music.

THOS. J. ARMSTRONG.

*Tempo di Polka.*

BANJEURINE.

*mf*

LARGE BANJO.

7th Pos.

*f*

6 Pos.

*f*

FINE.

*D. C. al Fine.*

## TRIO.

## AMARANTHINE SCHOTTISCHE.

Mrs. C. A. BOYLE.

Piano part to this piece, 35 cts.

Copyright, 1882, by F. A. NORTH &amp; CO.



# ALPINE SCHOTTISCHE.

## FOR BANJO AND GUITAR.

To play the Banjo with the Guitar tune as follows: First tune the Guitar to concert pitch. Then tune the third string of the Banjo (E) to the third string of the Guitar (G). Tune the Banjo second string (G sharp) to the Guitar second (B). Tune B the Banjo first to D on the Guitar. The Banjo bass to C on the Guitar, &c. When tuned thus the key of A on the Banjo, chords with the key of C on the Guitar, &c.

*Tempo di Schottische.*

THOS. J. ARMSTRONG.

BANJO. *mf*

GUITAR.

FINE.

*f*

D.C.

*f*

D.C.

# THE YORK. (ONE HEART ONE SOUL.)

J. STRAUSS.

## BASS TO B Introduction *Tempo di Mazurka.*

*f* *p* *p* *mf* *mf* *f* *p* *f* *mf* *p* *mf*

7 Pos. 4 1 3 1 3

7 Pos. 1 3 1 1 1 3

3 Pos. 3 4 1 1 1 1 3

2 Pos. 3 1 3 4 4 3

7 Pos. 4 1 3 1 3





D.C. al FINE.

## THE CROWN MARCH.

THOMAS J. ARMSTRONG.

BASS TO B

## Introduction



## MARCH



slide 7 \*



7 Pos.

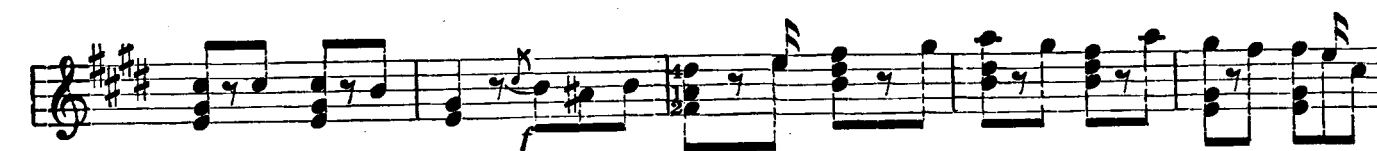


5 Pos.



7 Pos.





# MENUETTO. (From Don Juan.)

FOR BANJEURINE, PICCOLO BANJO AND 2 LARGE BANJOS.

MOZART.

Arr. by THOS. J. ARMSTRONG.

*Moderato.*

#Bass elevated.

SOLO BANJO

Banjourine.

*p*

BASS BANJO.

*p*

*p*

*FINE.*

*Brillante.*

*Pesante.*

*ff*

*D.C.*

# MENUETTO. (From Don Juan.)

2d BANJO IN C.

MOZART.

Arr. by THOS. J. ARMSTRONG.

*Moderato.*

*p*

*f*

*p*

*f*

FINE.

*Brillante.*

*Pesante.*

D.C.

# MENUETTO. (From Don Juan.)

PICCOLO, BANJO IN C.

MOZART.  
Arr. by THOS. J. ARMSTRONG.

*Moderato.*

*p*

*p*

*p*

*FINE.*

*Brillante.*

*Pesante.*

*ff*

*D.C.*

# MENUETTO. (FROM Don Juan.)

(1st BANJO IN C.)

MOZART.  
Arr. by THO'S J. ARMSTRONG.

*Moderato.*

*p*

*f*

*p*

*p*

*FINE.*

*f*

*f*

*Brillante.*

*Pesante.*

*ff*

*D.C.*

## ALL IN HIS SUNDAY CLOTHES.

V. DAVIES.

*Moderato and Quaintly*

VOICE

BANJO.

1. To - bi - as, he went for a walk one day All in his Sun - day  
 2. He gave her his arm, and they went for a walk, All in their Sun - day  
 3. Then a fel - low came up, said the girl was his wife, All in her Sun - day  
 4. To-bi - as went home with a feel - ing so sad, All in his *mud - dy*  
 5. Young To-by he felt ver - y wretch - ed no doubt, *With - out* any Sun - day  
 6. And To - by each day then a wis - er man grew, In spite of the chaff of his

Clothes,  
Clothes.  
Clothes.  
Clothes.  
Clothes.  
foes!

He had - n't gone far when a fem - i - nine gay,  
 Of all sorts of mat-ters young To - by did talk,  
 When To-bias, so cheek - y he felt, -on my life,  
 He got up next morn-ing and felt ver - y bad,  
 Says he "Of this world I will get my-self out,  
 He ver - y soon saved up a dol - lar or two,

Look'd at his Sun - day Clothes;  
 All in his Sun - day Clothes.  
 That his fingers he put to his nose!  
 But not in his Sun - day Clothes.  
 Then I shan't want no Sunday Clothes."  
 And got out his Sunday Clothes.

To - bi - as look'd fun - ny To -  
 With love young To - bi - as went  
 So the fellow said "Bah!" then  
 You may guess that he felt very  
 So he went to the wa - ter  
 And aft - er young fe - males he



- bi - as felt queer, He said to the fair one "What do you do here!" She  
wrong in his head, He look'd like a goose and un - to her he said, "I'll  
To - bias said "Bosh!" When he felt such a club that he went over squash, All  
far from con - tent, For his poor head it ached, and his money was spent, So  
and threwed himself in, But that wa - ter was wet, so he got out again, He  
don't go in search, To spend all his mon - ey, get left in the lurch, But

simpered and said "Will you see me home dear?" All in your Sun - day Clothes.  
take you to church, be - fore long, and get wed! All in my Sun - day Clothes.  
in - to the mud and got cov - ered in slush, All in his Sun - day Clothes.  
he packed his clothes, round the cor - ner he went, And pawned all his Sun - day Clothes.  
then signed the pledge, and took wa - ter with - in And saved up for his Sun - day Clothes.  
like a good boy now he goes to church, All in his Sun - day Clothes.

## THE WORLD IS COMING TO AN END.

Words by FRANK DUMONT.

Music by S. HOSFELD.

*Moderato.*

VOICE

BANJO.

*f*

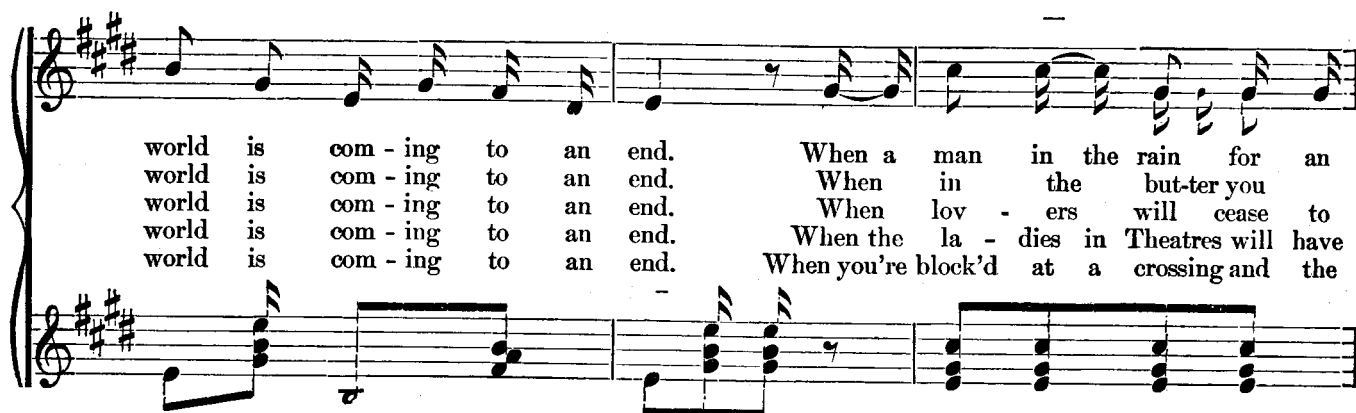
1. When you hear that some - bo - dy's robbed a plumber The world is com - ing to an  
2. If you don't flop down on a ba - na - na peal The world is com - ing to an  
3. When hon - est cash - iers you'll find in the banks The world is com - ing to an  
4. When you hear that the price of liv - ing has diminished The world is com - ing to an  
5. When the Kee - ley Mo - tor be - gins to mote The world is com - ing to an

*p*

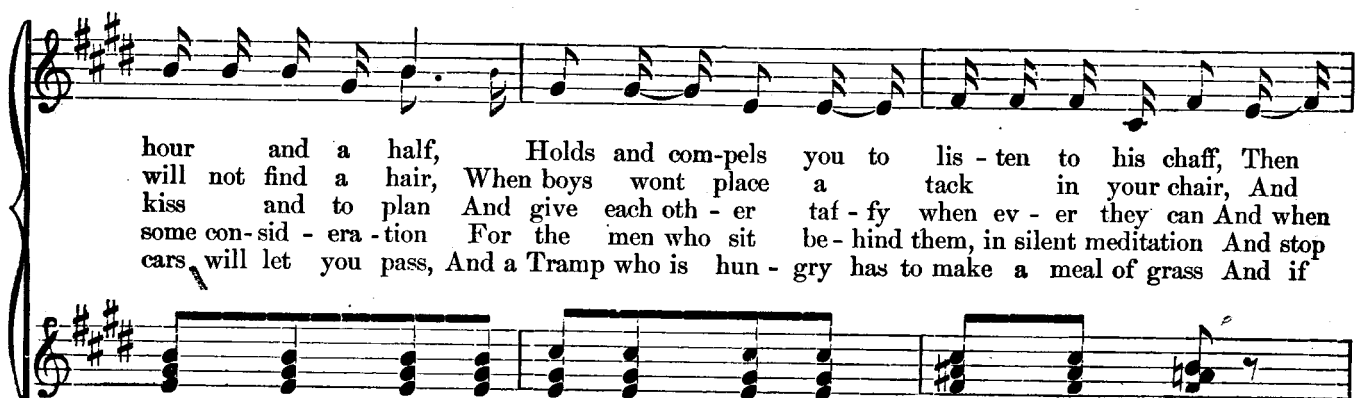


end  
end  
end  
end  
end

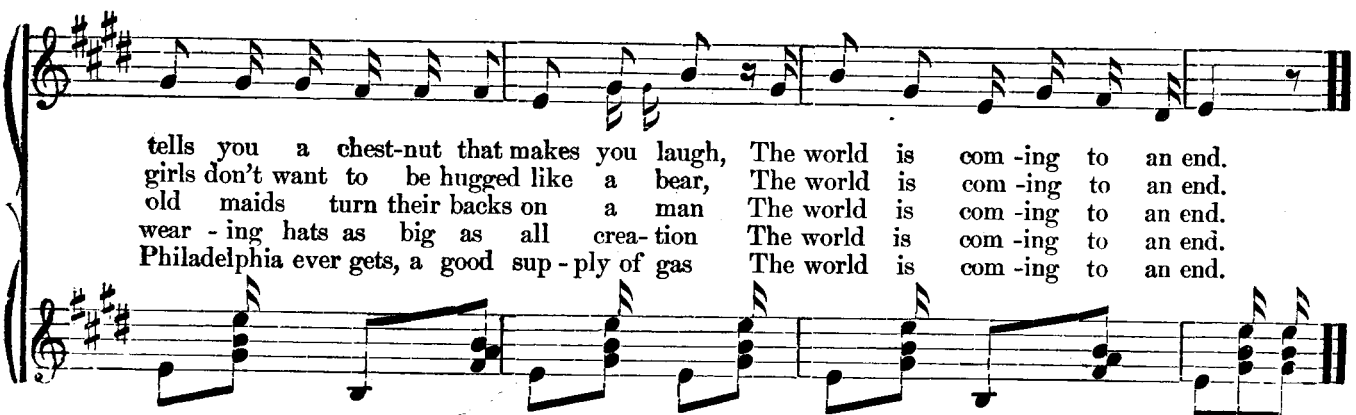
When a girl re - fus - es Ice cream in sum - mer, The  
When the col - or on the la - dies cheeks is real, The  
When a la - dy for your seat in a car says thanks, The  
They say that the Pub - lic Build - ings are fin - ished, The  
When a mes - sen - ger boy hur - ries a - long with a note, The



world is com - ing to an end. When a man in the rain for an  
world is com - ing to an end. When in the but - ter you an  
world is com - ing to an end. When lov - ers will cease to  
world is com - ing to an end. When the la - dies in Theatres will have  
world is com - ing to an end. When you're block'd at a crossing and the



hour and a half, Holds and com - pels you to lis - ten to his chaff, Then  
will not find a hair, When boys wont place a tack in your chair, And  
kiss and to plan And give each oth - er taf - fy when ev - er they can And when  
some con - sid - era - tion For the men who sit be - hind them, in silent meditation And stop  
cars will let you pass, And a Tramp who is hun - gry has to make a meal of grass And if



tells you a chest - nut that makes you laugh, The world is com - ing to an end.  
girls don't want to be hugged like a bear, The world is com - ing to an end.  
old maids turn their backs on a man The world is com - ing to an end.  
wear - ing hats as big as all crea - tion The world is com - ing to an end.  
Philadelphia ever gets, a good sup - ply of gas The world is com - ing to an end.

# "SLEEP AND REST."

47

## LULLABY.

FRED. D. BLOOMFIELD.

VOICE.

1. Go to sleep my lit-tle  
2. Locks of cur-ly gold-en

BANJO.

*p* *f* *rit.* *p*

ba-by, Close your pret-ty sweet blue eyes, For thy mother watches o'er thee Darling  
tress-es, On the pil-low sleeps so fair. And our eyes will oft times wan-der To the

in the cra-dle lies. How we love the lit-tle an-gel rest-ing in his co-sy  
cra-dle while he's there. Ev'ning pray'r for him breath'd soft ly, Treas-ure! ba-by we love

nest. .... Lull'd to sleep by songs from moth-er, Bye-bye ba-by, sleep and rest. ....  
best. .... Care for him O God! in heav-en, Bye-bye ba-by, sleep and rest. ....

*pp*

*pp*

Chorus.

Go to sleep, my lit-tle ba-by, Dear-est one we all love best.....

Lull'd to sleep by songs from moth-er, Bye-bye ba-by, sleep and rest.

*rit.* *pp*

# I'LL MEET HER WHEN THE SUN GOES DOWN.

W. WELSH.

VOICE. BANJO.

*f*

1. In an i - vy cov - ered lit - tle cot, A - bout a mile from town,  
 2. In the eve - ning when my work is done, With my true - love I'm sure to be found

*p*

Dwells a maid - en that I dear - ly love, And I'll meet her when the sun goes down.  
 In a qui - et lit - tle nook, by the bab - bling brook, I'll meet her when the sun goes down.

Her cheeks are like the red, red rose, And her hair is a beau - ti - ful brown,  
 When Sun - day comes we'll take a walk, In the woods we'll roam a - round,

She's the i - dol of this dar - key's heart, And I'll meet her when the sun goes down.  
 Next Sun - day at nine I'll call her mine, We'll be mar - ried when the sun goes down.

## Chorus.

And its oh!..... how I love pret-ty lit-tle Ma-ry, She's the keeper of a dai-ry,

oh!.....how I love, And I'll meet her when the sun goes down, And its down.

## OPEN THY LATTICE.

## SERENADE.

LOUIS GREGH.

VOICE.

1. Nature is slumbring and mute, love! Dal-lying winds kiss the tide,  
 2. 'Neath thy lov'd casement I'm sighing Soon 'twill thy ro-sy dawn break,  
 3. Wing-hous'd the bird asleep fall - eth Now that his day's warbling's done,

BANJO.

Ech - o the voice of my lute, love! Draw but thy cur-tain a - side!  
 Give but one smile for I'm dy - - ing Sweet-est one all for thy sake.  
 But when the ro - sy dawn call - - eth Quick-ly he wakes to the sun.

*a tempo.* *cresc.* *dim.*

In the blue sky the moon soar - eth, Sil - ver sheen'd orb, bright and free.  
 List to the pray'r my heart ur - ges Wait not 'till Phe - bus in night.  
 Whilst thou, my dal - ly - ing beau - ty Heed'st not that love on thee waits,

*dim.*

*cresc rit:* *lunga.* *Tempo di Valse.*

Trilling the nightingale pour - eth, Can - ti - cles to li - ber - ty  
 Steal with his lumin - ous sur - ges That which thou ow'st to the night. } Ah! From out thy lat - tice  
 Leaving him, jilt like, on du - ty Shiver - ing here at thy gates.

*mf*

*cresc.* *riten un poco.* *p* *cresc.*

beam - ing, Let one soft glance of thy bright eyes Full in - to my soul stream -

*cresc molto.* *f*

- ing Yield a heav'n to my sighs. .... Ah! from out thy lat - tice

*f*

*dim molto.* *p* *f*

beam - ing Crown thou with heav'n my sighs, In one soft glance of thy bright eyes.

*p*

# LITTLE AH SID;

OR,  
THE AMERICAN BUTTERFLY.

A comic Song with a Point.

L. MEYER.

**VOICE.**

\* If preferred, two verses can be sung before Chorus joins in.

**BANJO.**

*f* *p*

- \* 1. Lit - tle Ah Sid Was a
- 2. Jol - ly and 'fat Was this
- \* 3. Once o'er a . lawn That Ah
- 4. Then with his cap He
- \* 5. Down on the green Sat the
- 6. Lit - tle Ah Sid Was
- 7. "Ki - ya Kyip-ye!" Ah

Chi - nee kid— A cute lit-tle cub you'd de - clare,  
frol-icsome brat, As he play'd thro' the long summer day,  
Sid play'd up-on A bum-ble-bee flew in the spring;  
struck it a rap— This in - no-cent bumb - ley bee,  
lit - tle sardine, In a style that was strangely de - mure,  
on - ly a kid, Nor could you ex - pect him to guess  
Sid cried as he Rose hur-ried - ly up from that spot

With eyes full of fun, And a  
And braid-ed his cue As his  
"Melican but - tle - fly," Cried he,  
And put its re-mains In the  
And said with a grin That was  
What kind of a bug He was  
"Ka-yi yu - ka - kan! Hang um

nose that be - gun Right up at the roots of his hair.....  
fa - ther used to In Chi - na - land far, far a - way.....  
wink - ing his eye; "Me catch - ee and pull off um wing.".....  
seat of his jeans; For a pock - et there had the Chi - nee.....  
brim - ful of sin; "Me mash - ee um but - tle - fly sure.".....  
hold - ing so snug In the folds of his loose - fit - ting dress.....  
Mel - i - can man Um but - tle - fly vel - ly much hot.".....

**Chorus.**

Ki - ya, Ki - ya, Kyip - ye    yu - ka - kan,    Ki - ya, Ki - ya, yu - ka - kan :..... Sang  
 Ki - ya, Ki - ya, Kyip - ye    yu - ka - kan,    Ki - ya, Ki - ya, yu - ka - kan :..... Cried

lit - tle Ah Sid,    The Chi - nee kid,    As he play'd thro' the long sum - mer day.....  
 lit - tle Ah Sid,    "Hang um Meli - can man,    Um but - tle - fly vel - ly much hot!".....

## THE CAPTIVATING MAIDEN.

Words by J. W. RILEY.

Music by LOUIS MEYER.

*Allegretto.*

**VOICE.**

**BANJO.**

*f*

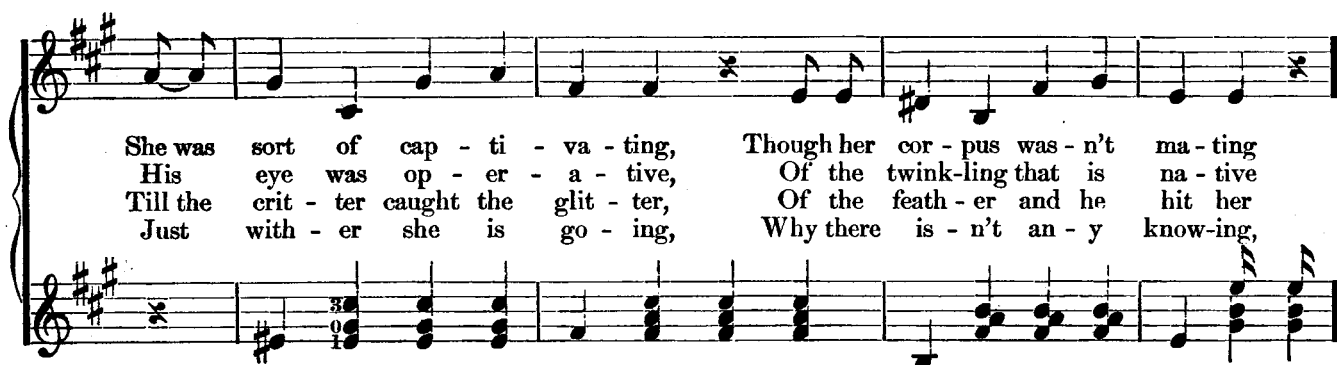
1. There was a lit - tle maid - en,    A - long the walk par - a - din',  
 2. A nip - ping of the grass - es,    That a - dorned the pub - lic pass - es,  
 3. The maid - en and her bon - net,    With the go - ry gear up - on it,  
 4. There is - n't an - y maid - en,    Now a - long the walk par - a - din',

*p*

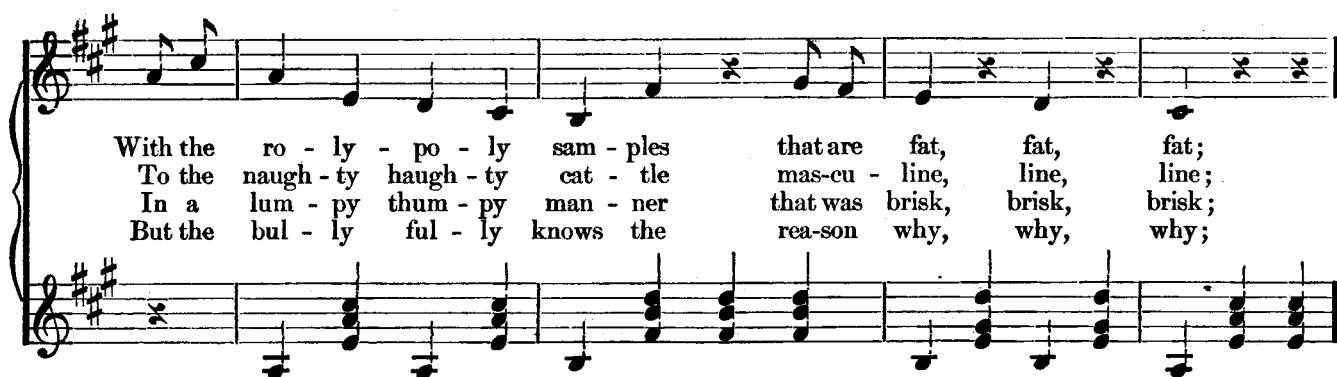




With a rud - dy, blood - y feath - er in her hat, hat, hat;  
 Was a sur - ly, bur - ly spec - 'men of kine, kine, kine;  
 Kept a go - ing, know - ing noth - ing of the risk, risk, risk;  
 But an air - y, fai - ry some - thing in the sky, sky, sky;

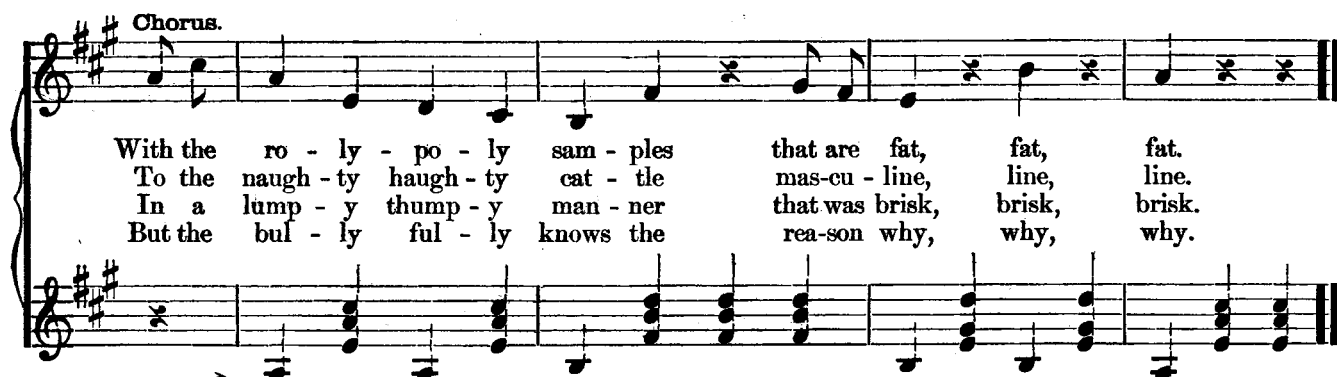


She was sort of cap - ti - va - ting, Though her cor - pus was - n't ma - ting  
 His eye was op - er - a - tive, Of the twink - ling that is na - tive  
 Till the crit - ter caught the glit - ter, Of the feath - er and he hit her  
 Just with - er she is go - ing, Why there is - n't an - y know - ing,



With the ro - ly - po - ly sam - ples that are fat, fat, fat;  
 To the naugh - ty haugh - ty cat - tle mas - cu - line, line, line;  
 In a lum - py thump - y man - ner that was brisk, brisk, brisk;  
 But the bul - ly ful - ly knows the rea - son why, why, why;

**Chorus.**



With the ro - ly - po - ly sam - ples that are fat, fat, fat.  
 To the naugh - ty haugh - ty cat - tle mas - cu - line, line, line.  
 In a lump - y thump - y man - ner that was brisk, brisk, brisk.  
 But the bul - ly ful - ly knows the rea - son why, why, why.

## MOTHER TOLD ME SO.

PAUL DRESSER.

VOICE. *Andante*

BANJO. *mf*

1. There's a lit - tle max - im that was told to me by moth - er dear, When in  
 2. She told me nev - er turn my back on sor - row or dis - tress, But

*p*

child-hood I was seat - ed on her knee. She told me that a roll - ing stone would  
 give what e'er I could to help the poor. You'll nev - er know what pov - er - ty is,

gath - er lit - tle moss. Ma - ny les - sons of ad - vice she gave to me. She  
 lad, un - til you find The wolf of hun - ger knocking at your door. So

told me that the Fa - ther watched o'er me from a - bove, She bade me pray to him with head bowed  
 try and love your neigh - bor as you always love your self, Your deeds will make you known where'er you

low, go. She said if I'd take her advice, some day I'd be with him. I be -  
A man whose honest needs no mon-u-ment when he is gone. I be -

Chorus.

lieve it for my moth-er told me so. She told me that in manhood temp -  
lieve it for my moth-er told me so.

ta - tions I would meet, And that ve - ry few true friends in life I'd

know, She al - so said the world was full of

falsehood and deceit. I be - lieve it for my mother told me so.

## THE NEWSBOY'S LAMENT.

FRED. D. BLOOMFIELD.

VOICE. *mf*

BANJO. *p*

1. A tear stood in the eye of a lit - tle rag - ged boy, As he call'd out "Evening  
2. A tear stood in the eye of a lit - tle rag - ged boy, As he wander'd to his

*p*

News" up - on the street..... His cloth - ing plain-ly told how he  
sad and cheer - less home;..... For no moth - er had he there, no

suf - fered with the cold, While there was no place to rest his wea - ry  
one to love or care; For her spir - it to a bright - er world had

feet..... Each one just pass'd him by, Nor heard his plain - tive cry, And  
flown ..... Now he miss'd her, she was dead, But the lit - tle fel - low said I

fast walk'd on with-out a look or care..... Heeding not the lit-tle lad With  
know that God in heav'n her soul will keep..... There up-on the hard, hard floor, He

up-turned face so sad, Who for dai-ly bread was shouting ev-'ry where.....  
laid his form so sore, And I plain-ly heard him mur-mur in his sleep.....

Eve-ning News; sir, please buy one of me, 'Twill cost but a

pen-ny so small..... Oh! why do they pass me, oh!

how can it be, That they go by and not hear my call?.....

## BLOW ME UP AN APPLE TREE.

OLD JONES' GAL.

Written by TOM BROWNE.

Composed by T. W. BARRETT.

VOICE

BANJO

1. Ex - cuse me friends, if I ap - pear A lit - tle strange and sad ; The  
 2. Her maid - en name is Sa - rah Smith, But peo - ple call her Sal ; And  
 3. I went last night to Jones' place And said I'd lost my heart, She  
 4. I spend my week - ly wag - es there, In five - cent bits of fish, Al -

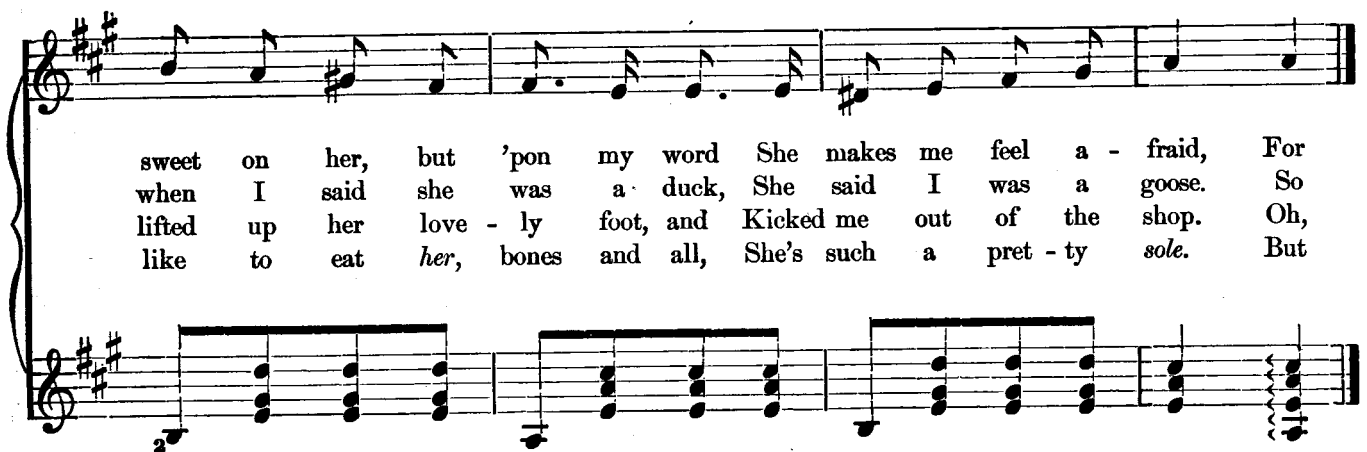
way that I've been treat - ed is E - nough to drive me mad ; Old  
 lots of chaps go march - ing round Old Jones's ser - vant gal. I've  
 threw a pret - zel in my face, And told me to de - part ; I  
 though it is - n't al - ways quite As sweet as I could wish. And

Jones who keeps the fried fish stall, Has got a ser - vant maid ; I'm  
 tried to get fried fish on trust, But found it was no use ; For  
 thought that she was "jok - ing" me, And told her I should stop, She  
 as I eat and gaze on her, My eyes with rap - ture roll ; I'd

2d Pos.


1

1



sweet on her, but 'pon my word She makes me feel a - fraid, For  
when I said she was a duck, She said I was a goose. So  
lifted up her love - ly foot, and Kicked me out of the shop. Oh,  
like to eat her, bones and all, She's such a pret - ty sole. But

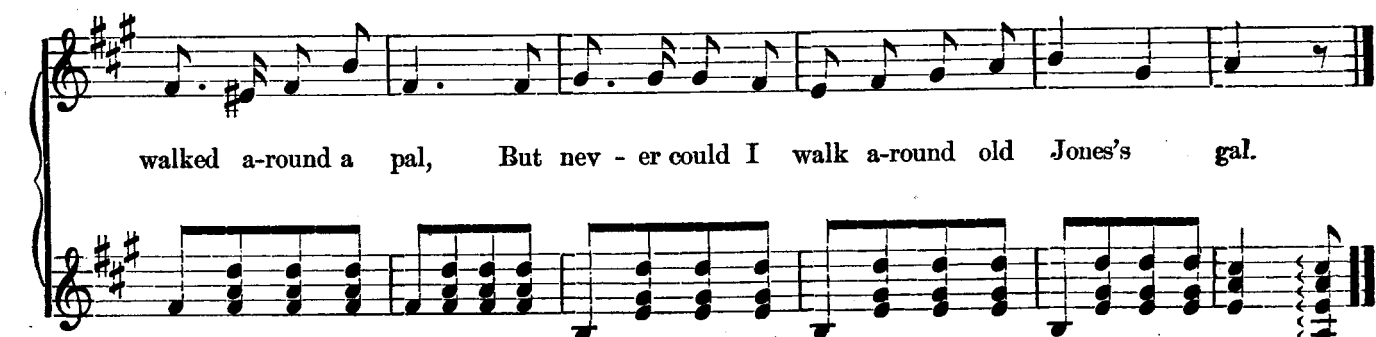
Chorus.



Blow me up an ap - ple tree, Chop me in - to bits, Strike me on a



match box, Or knock me in - to fits; I've walked a-round a lamp - post, I've



walked a-round a pal, But nev - er could I walk a-round old Jones's gal.

## NOBODY'S ANY THE WISER.

C. H. HOPPER.

VOICE.

BANJO.

*f*

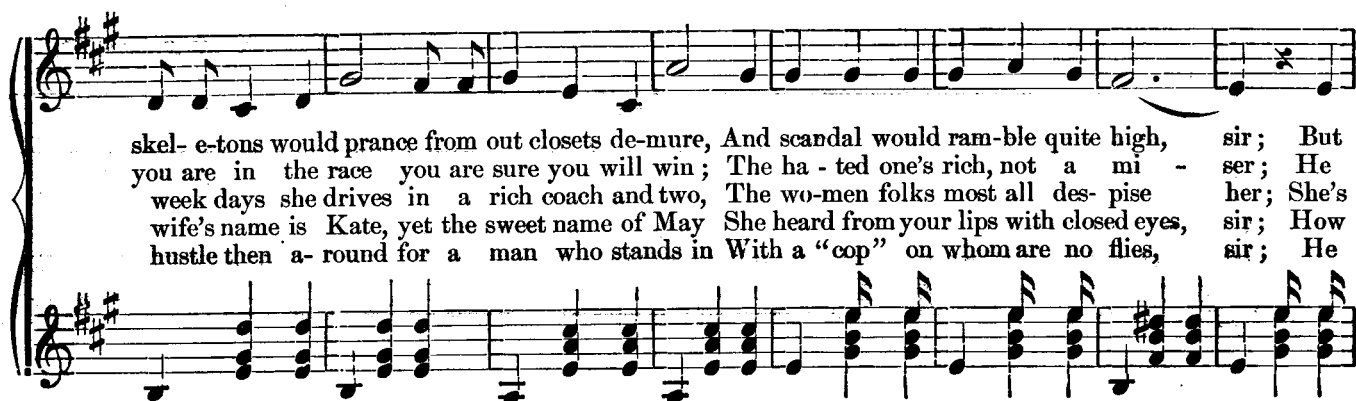
1. There's a great man - y things that are done in this world, That the peo - ple know  
 2. There's a man in your town, you all say you do hate, And his name at the  
 3. There's a sweet lit - tle wo - man, in mourn - ing we'll say, Who has all that her  
 4. You're a man of a fam - 'ly in busi - ness down town, And in Brad - street and  
 5. Now you're new laws of drink - ing on Sun - day are tough, We ac - knowledge them

*p*

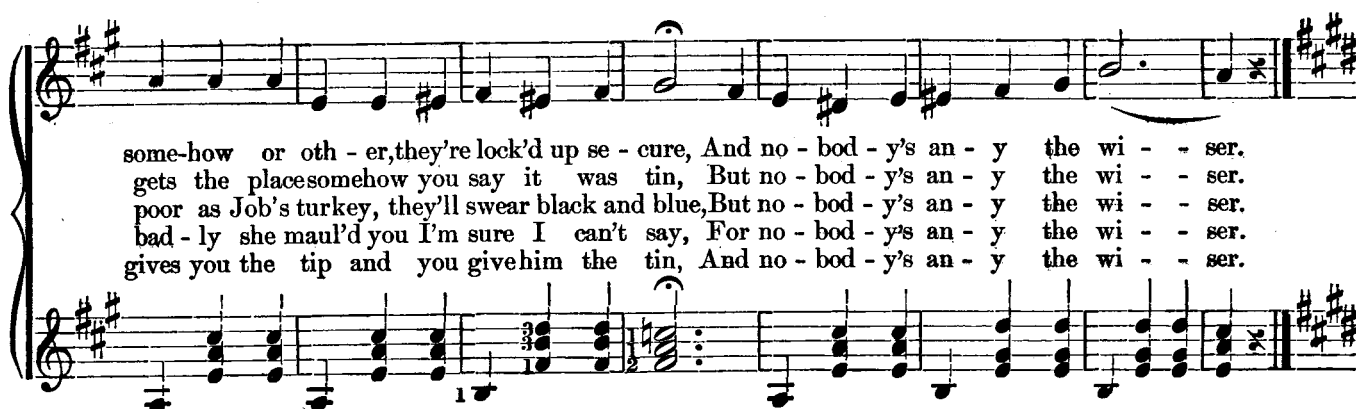
noth - ing a - bout;..... What a commo - tion there'd be if  
 conven - tion; you'll find..... And if put on the tick - et you  
 heart may de - sire;..... And in church on a Sun - day de -  
 Dun you're on top,..... And of course you're a dea - con and  
 pret - ty se - vere;..... If you've been on a spree 'tis

some were un - furled, Quite a few would be aw - f'ly put out..... How  
 vow to be - rate, In a lan - guage that's not just the kind..... When  
 - vout - ly she'll pray, Such de - vo - tion, of course, we ad - mire.... On  
 wear a church gown, And as such nev - er car - ried a pop..... Your  
 du - ced - ly rough, If you can - not get whis - key or beer..... You



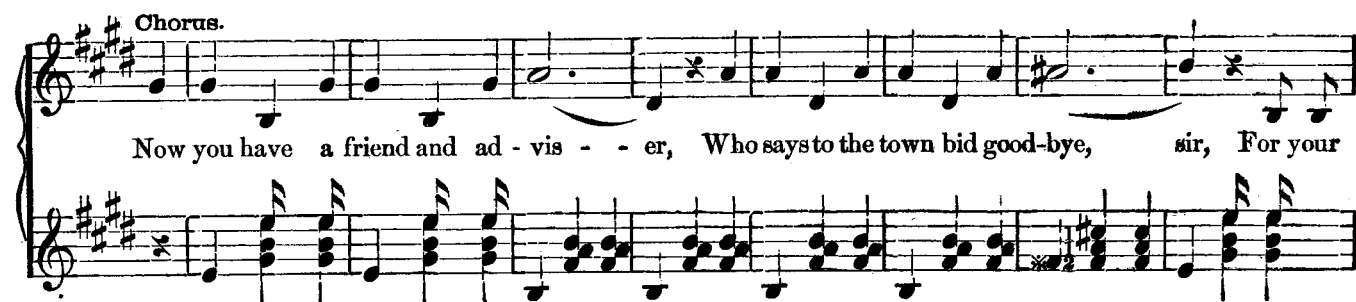


skel- e-tons would prance from out closets de-mure, And scandal would ram-ble quite high, sir; But  
 you are in the race you are sure you will win; The ha-ted one's rich, not a mi-ser; He  
 week days she drives in a rich coach and two, The wo-men folks most all des-pise her; She's  
 wife's name is Kate, yet the sweet name of May She heard from your lips with closed eyes, sir; How  
 hustle then a-round for a man who stands in With a "cop" on whom are no flies, sir; He

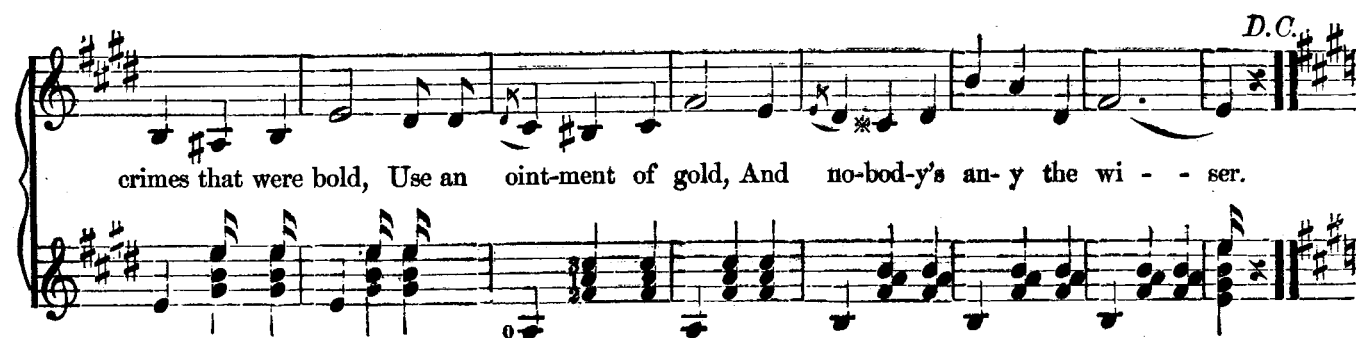


some-how or oth-er, they're lock'd up se-cure, And no-bod-y's an-y the wi--ser.  
 gets the placesomehow you say it was tin, But no-bod-y's an-y the wi--ser.  
 poor as Job's turkey, they'll swear black and blue, But no-bod-y's an-y the wi--ser.  
 bad-ly she mau'd you I'm sure I can't say, For no-bod-y's an-y the wi--ser.  
 gives you the tip and you give him the tin, And no-bod-y's an-y the wi--ser.

**Chorus.**



Now you have a friend and ad-vis--er, Who says to the town bid good-bye, sir, For your

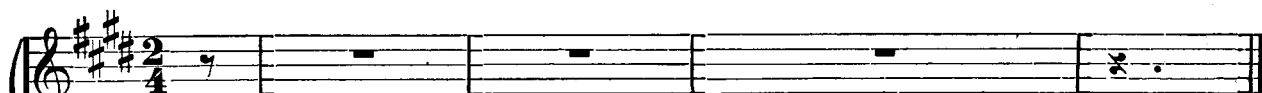



crimes that were bold, Use an oint-ment of gold, And no-bod-y's an-y the wi--ser.


*D.C.*

## THE MOSQUITO SERENADE.

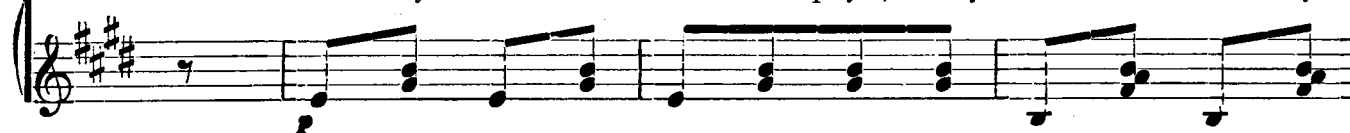
H. R. BASLER.

VOICE. 

BANJO. 




1. A mos - qui - to flew in to my room, And charm'd me with his  
 2. The mos - qui - to with his or - ches - tra, Was play - ing at my  
 3. So when they at their last tune play'd, They all came to my



mu - sic; He asked me if I'd like a tune— Of course I'd not re -  
 win - dow, They play'd for me a charm - ing air, Up - on a Con - cer -  
 room;..... And then they told me if I'd treat, They'd play an - oth - er



- fuse it. So out he flew the way he came; I  
 - ti - no. With fives and drums and slide trom - bones, Yes,  
 tune,..... And when I showed my glass and jug, They



thought he'd gone to leave me: He soon re - turned and  
horns of all de - scrip - tion; And, oh, the tones and  
got me by the wool..... And bit, and dug, and

asked my name I was sure he'd not de - ceive me.  
hor - rid groans, That came from that di - rec - tion.  
swore, and tugged, Un - til they all were full.....

**Chorus.**

Buzz, wuzz, zip; I heard sounds from the win - dow.

Buzz, wuzz, zip; 'Twas a mos - qui - to Con - cer - ti - no.

*D.S.*

*f*

## THERE'S NOTHING SURPRISING IN THAT.

JOHN LERLOW.

WM. CULBERTSON.

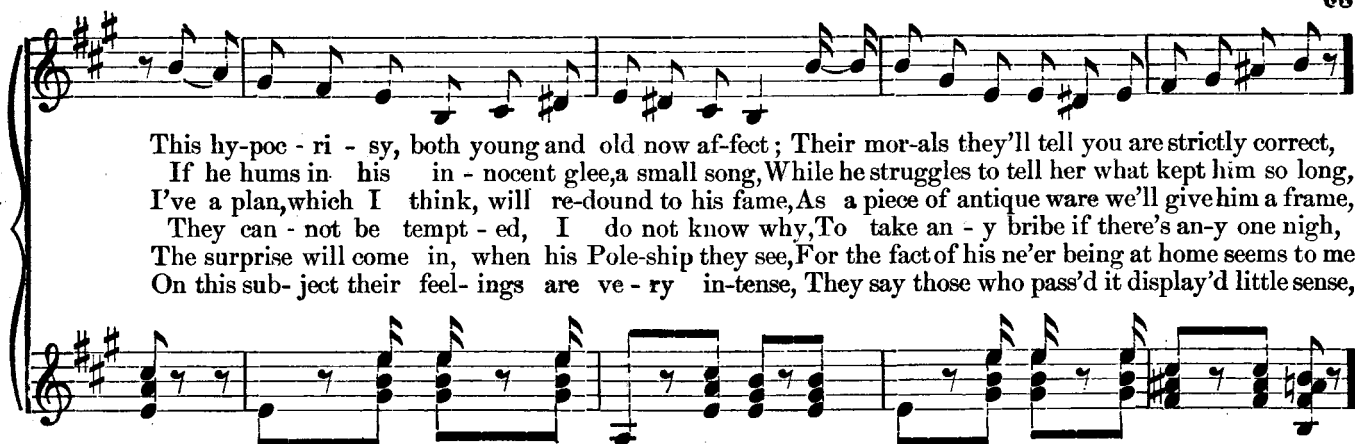
VOICE.

BANJO. *Moderato.*

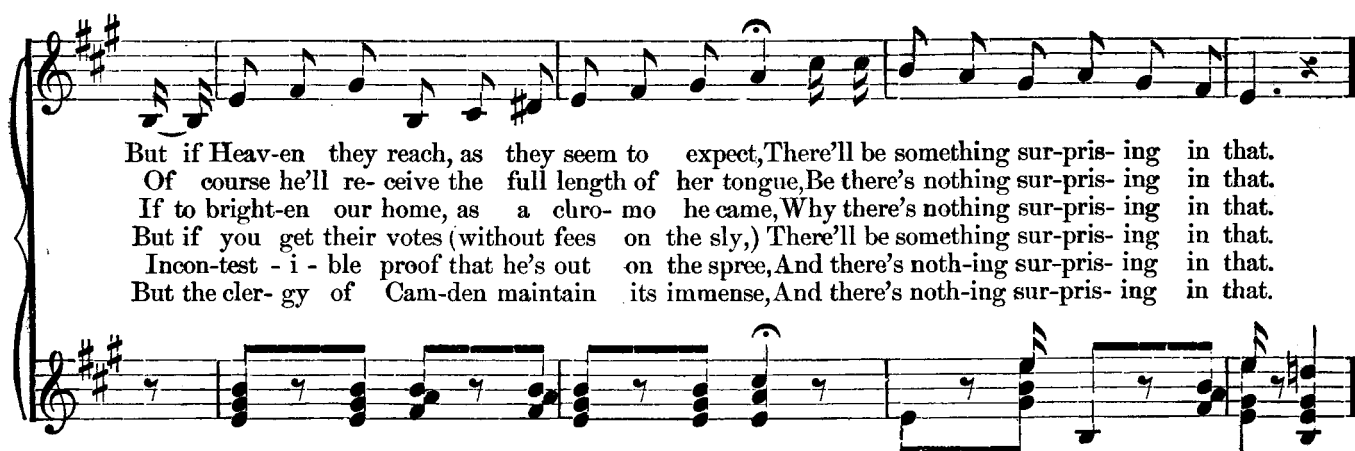
*p*

1. As mod - el ex - am - ples, most men like to pose, And there's nothing sur - pris - ing in that,  
 2. When a married man stays out at night rath - er late, Why there's nothing sur - pris - ing in that,  
 3. In pass - ing, I must say a word of the "dude," Oh, there's nothing sur - pris - ing in that,  
 4. In pol - i - ties hon - es - ty sits on the throne, And there's nothing sur - pris - ing in that,  
 5. A new ex - pe - di - tion will soon sail a - way, And there's nothing sur - pris - ing in that,  
 6. Our par - sons, the new marriage laws do not like, But there's nothing sur - pris - ing in that,

They're saints in dis - guise, and they'd have you suppose, That there's nothing sur - pris - ing in that.  
 To his wife he ex - plains ur - gent business can't wait, And there's nothing sur - pris - ing in that.  
 If I didn't he'd deem me ex - ceed - ing - ly rude, And there's nothing sur - pris - ing in that.  
 Pol - i - ti - cians for hon - or, their ser - vic - es loan, And there's nothing sur - pris - ing in that.  
 To dis - cov - er the north pole, at least so they say, But there's nothing sur - pris - ing in that.  
 They say if its not soon annulled they will strike, And there's nothing sur - pris - ing in that.



This hy-poc - ri - sy, both young and old now af-fect; Their mor-als they'll tell you are strictly correct,  
 If he hums in his in - nocent glee, a small song, While he struggles to tell her what kept him so long,  
 I've a plan, which I think, will re-dound to his fame, As a piece of antique ware we'll give him a frame,  
 They can - not be tempt - ed, I do not know why, To take an - y bribe if there's an - y one nigh,  
 The surprise will come in, when his Pole-ship they see, For the fact of his ne'er being at home seems to me  
 On this sub-ject their feel-ings are ve - ry in-tense, They say those who pass'd it display'd little sense,



But if Heav-en they reach, as they seem to expect, There'll be something sur-pris-ing in that.  
 Of course he'll re-ceive the full length of her tongue, Be there's nothing sur-pris-ing in that.  
 If to bright-en our home, as a chro-mo he came, Why there's nothing sur-pris-ing in that.  
 But if you get their votes (without fees on the sly,) There'll be something sur-pris-ing in that.  
 Incon-test - i - ble proof that he's out on the spree, And there's noth-ing sur-pris-ing in that.  
 But the cler-gy of Cam-den maintain its immense, And there's noth-ing sur-pris-ing in that.

Refrain.



Now don't be sur-prised at what-ev - er I say, The truth I'll not try to com - bat, .....



But if a few strange facts be-fore you I lay, There'll be nothing sur-pris-ing in that.

# LETTERS TO THE YOUNG BANJOIST

BY THOMAS J. ARMSTRONG.

## No. 1

### EXPRESSION IN BANJO PLAYING.

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YES, my young friend, the banjo can be played with much feeling and expression! Many musicians will doubtless smile at this assertion, for they doubtless think the instrument very crude, and only capable of a few "break downs" and a limited number of chords and modulations. This impression of the merits of the banjo has probably gained ground from the fact that so few really good performers are to-day found on the stage.

That the banjo can be played with intense feeling and delicacy is as true as there is a sun above us; but it can also be made an instrument of the most horrible kind of torture in the hands of a ferocious "*plunker*."

Many of our banjoists rely more on their florid execution and rapid fingering of the right hand, than any attempt to graduate their playing. Some again, have contracted the habit of playing too softly, acquired, no doubt from carelessness and lack of interest in practicing. Such players will always lack power, and create the impression that the banjo is a very weak and consumptive instrument. Other players, however, soon dispel this idea with their vigorous "hoop-de-doo-din-doo" style of playing and I once heard a well-known professional banjoist say that he "with his single banjo could drown an orchestra of eight men." He did not say whether the orchestra dragged him out and tried to drown him or not, but I think they would be justified in doing so.

It is a fact to be regretted that many of the so-called arrangers of banjo music, neglect to write any marks of expression in their arrangements, leaving the poor banjoist to find out for himself where to shade the music. This, of course, the true artist will do, but the rising young banjoist must have some guide to show him, and it is the *duty* of the arranger to designate the manner in which the selection is to be played, by the proper marks of expression. I am pleased to note, however, that the music for the banjo is far superior in this respect now to what it was ten or twelve years ago.

The young banjoist must remember two things: First, the more firm the fingers of the left hand are pressed on the finger-board, the more beautiful the tone of the strings. Second, the volume or delicacy of tone, in loud or soft passages depends largely on the management of the right hand.

In playing very loud passages, the right hand should come close to the "*bridge*". In playing very soft the right hand should be farther away from the bridge. This rule for the right hand does not seem to be observed by banjo players generally, but it is very important if the student wishes to avoid a "clanky" metallic tone.

In playing *tremolo* the middle finger of the right hand should rest on the banjo head, at least six inches from the bridge. The tremolo is played with the first finger of the right hand, a sort of swinging movement to and fro across the string with the tip of the finger. The great beauty of the tremolo lies in the ability to keep an even, regular movement of the finger in a long sustained crescendo or diminuendo. In playing tremolo softly, the tip of the finger merely touches the string, and should be brought nearer the string as the crescendo increases, receding from it in the diminuendo.

I have often wondered why banjoists, when playing a chord, are so careless as to its time value. They will pull the strings fiercely for an eighth note chord, and let them vibrate the value of a whole note if the chord is followed by a rest of that duration. They should stop the strings from vibrating with the palm of the right hand.

The student who wishes to become a good banjoist, must not forget that the harder the strings are picked with the right hand, the more firmly must the fingers of the left hand be pressed on the finger-board. He should play both soft and loud, and the more expression and intensity he can extract from the instrument, the more artistic the performance. Don't fall into the habit of playing always softly, for you will be "dubbed" a parlor player, and if you make a practice of playing always loudly, you will become a nuisance.

Banjo clubs of four or more banjos should remember that the parts taken by the bass and seconds, are just as important as the solo parts, and sometimes more so. In very loud passages the solo banjo will sound thin and out-landish, unless they are ably supported by the seconds; and in playing softly the effect is destroyed if the basses do not keep in bounds. It is natural to suppose that the many beautiful effects of which the banjo is capable, will be more marked in a banjo club, than on a single banjo, and this is why so many banjo clubs are being formed all over the country.

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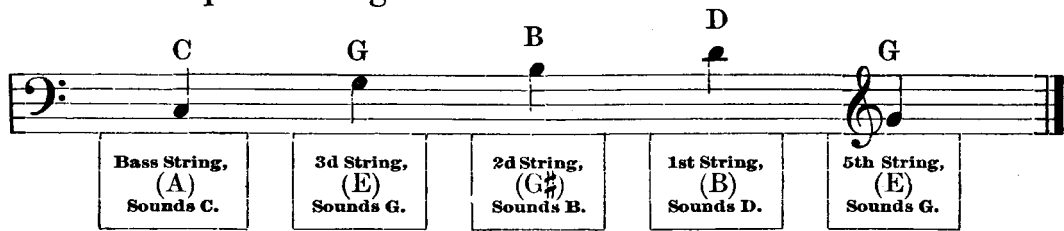
## No. 2.

### THE BANJO AND PIANO.

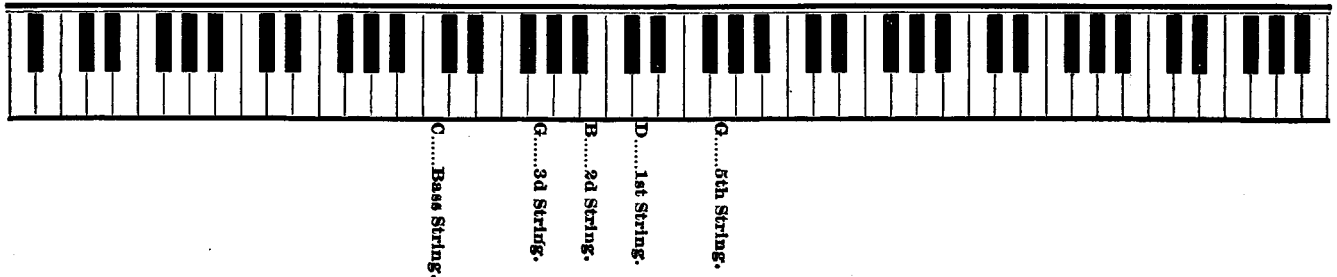
To properly appreciate the banjo, it should be heard in connection with the piano, and the manner of tuning the banjo to accord with that instrument, a puzzling matter to some young players, will now be explained.

The key noted as A on the banjo sounds in accord with the key of C on the piano, therefore the musical notation of the banjo is not expressed in the actual key in which the instrument sounds. This makes the banjo, what is termed, a *transposing* instrument, and all piano accompaniments intended to be used with banjo solos must be written a *minor third* higher than the key in which the banjo music is noted.

Therefore in tuning the banjo with the piano, so as to play the music published for these instruments in combination, the strings of the banjo must sound the same as the following notes on the piano or organ :



The following diagram of the piano key-board will make the above still plainer to the banjoist not acquainted with the piano.



As will be seen by the above, the *actual pitch* of the banjo strings in tune, is a *major sixth* lower than the music for banjo is noted, and the piano accompaniments must be written a *minor third* higher than the key in which the banjo plays.

There is no mystery about this. The natural key of the banjo is A, while that of the piano is C. Now what is more simple than to tune the banjo in unison with the natural key of the piano? When thus tuned the banjo in A *three sharps* will chord with the piano in C natural.

This is known as tuning the banjo in C, and is the pitch used by all professionals when playing on a full-sized instrument.

### No. 3.

### THE BANJEAURINE.

The Banjeaurine is one of the greatest achievements ever accomplished in banjo construction, and its advent marks an impetus in banjo playing, which can never be obliterated. I shall never forget the first time I saw the banjeaurine. It was the first ever made, (1885) and its peculiar shape struck me as being so funny that I could not keep from smiling; but when I heard its beautiful, clear, ringing tone, and recognized with what ease rapid execution could be attained, I was attracted toward the instrument and convinced of its importance as a member of the banjo family.

The banjeaurine is proportioned contrary to all pre-conceived ideas of banjo construction. Its dimensions are as follows; Size of head  $12\frac{1}{2}$  inches in diameter; neck, or finger-board 10 inches long.



The large head and short finger-board give the instrument the full, round tone of a large banjo, with the facility for rapid execution to be attained only on a short neck instrument.

These, however, are not the only advantages which the banjeaurine can justly claim. They are merely secondary when we consider the value of the instrument in banjo clubs. Its position has become the same as the Solo Violin in an orchestra. The high pitch to which it is tuned enables the first and second banjos, of regular size, to play in correct harmony.

To tune the banjeaurine with the regular banjo proceed as follows: First tune the banjo as explained in LETTER No. 2. Then tune the *bass* of the banjeaurine in unison with D the fifth fret of the regular banjo; Tune the banjeaurine *third* an octave above the bass open on the regular banjo, then proceed in the usual way, tuning the other strings from the banjeaurine third string. When tuned thus the two instruments must play in different keys, and the notation for the banjeaurine must be a fifth higher than the music for the larger banjo. When the banjeaurine plays in E, the banjo must play in A, and when the banjeaurine plays in A, the banjo takes D, and so on.

Banjo clubs that do not employ the banjeaurine need not wonder why their playing sounds so monotonous. If the banjos are all of the same size, and tuned to the same pitch, it is impossible to get the correct bass notes; but when the banjeaurine is used, the difficulty, which is frequently a perplexing one, is dispersed. The low notes can be played with ease on the larger banjos, and the bass notes can be taken in convenient keys on the Bass Banjo, which is tuned an octave lower than the first and second banjos. The guitar adds much to the volume and depth of the accompaniments, but I do not consider it half so important as the addition of the banjeaurine to a club.

Amateurs did not look with much favor on the banjeaurine when it made its appearance in the banjo world; I don't know whether they were afraid of "the thing," or hesitated about adopting a banjo tuned at such a high pitch. Ladies could not be persuaded to purchase it, claiming they preferred a regular banjo, the same as used by professionals. But this condition of things is all changed now. The banjeaurine has come to stay, and everybody is in love with it. It harmonizes beautifully with the piano, it is much easier to perform upon and more graceful to handle than a large banjo, and its merits are bound to be universally recognized.

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## No. 4.

### FRETTED BANJOS AND UNFRETTED BANJOS.

A fretted banjo is one which has raised metal frets inlaid on the finger-board; An unfretted instrument is one which has a smooth finger-board, with the frets marked on the side, or inlaid with smooth frets which are flush with the finger-board.

Banjo players are divided into two classes. Those who use the fretted banjo, and those who prefer the unfretted instrument. The former *out-number* the latter ten to one, and it is only a question of time for the minority to succumb to the inevitable, and accept the fretted banjo as the instrument on which the best results can be obtained. This statement will meet with much opposition by many excellent performers who continue to use the old smooth finger-board, and they back their claims by arguments which at first appear conclusive; but after mature reflection and comparison the fretted banjo will be found far superior to the unfretted instrument in every detail.

The question of frets is an old one and has been commented on repeatedly by performer and manufacturer, but on this very question hinges the answer to "What is the Modern Banjo?" Some players insist that the most musical banjo is the unfretted instrument, whilst others claim the contrary. Between these two factions there is a certain feeling of armed neutrality which explodes periodically; and I fancy I hear some of our violinist make the wish, "that the explosion would put an end to the banjo and banjo players generally." There is, however, no danger of such a dire calamity.

The champions of the smooth finger-board say that as the violin, *the king of instruments*, has no frets, the banjo should pattern after it. This is their greatest argument apparently, for when all their numerous assertions are shown to be false, they proceed to illustrate the beautiful effect of blending the different notes, by sliding on the finger-board; but as the defects and difficulties of this style of banjo, far *out-number* that one good point, and as the slide can be done equally as well on the fretted banjo, it counts for naught.

The intelligent banjoist should disclaim any attempt to rank the banjo with the violin; as the two instruments are as different in their construction, and mode of execution, as the piano is different from the grand-organ. It is true that the ancient viol, from which the violin sprung, had raised frets inlaid on the finger-board; and it is also an interesting fact that the progress of the violin was retarded until these frets were discarded; but banjo players must not jump at the conclusion that *their* instrument should consequently discard the frets. Before arriving at such a decision let us examine the two instruments, and note their construction and mode of execution.

The violin, viola, violoncello, and double-bass are all instruments of one and the same class. The *bow* drawn across the strings causes them to vibrate, thus producing the tones. The length and volume of the vibrations depend entirely on the management of the bow. The violinist can sustain a tone as long as he keeps the bow in motion, consequently raised frets on the violin, or any *bow* instrument are unnecessary.

Now let us look at the other stringed instruments which do not use the bow, and which are known as the *picking* instruments. Of this class the most popular are the mandolin, zither, guitar and banjo. These are all *picking* instruments and the length and volume of tone which can be extracted from the strings, depends largely on the construction of the finger-board. If no frets are there the strings will not vibrate as freely when

*closed* notes are made with the left hand. The reason for this is obvious, the tip of the finger which presses the string to the board, acts as a soft pad, thereby retarding or checking the length of vibrations. When raised frets are used this difficulty disappears. The string when pressed to the board falls on a level, metal surface, and will vibrate freely. One trial will convince the banjoist that *closed* notes on a fretted banjo will vibrate longer than *closed* notes on an unfretted instrument.

Some players claim that a fretted banjo sounds "clanky." This is not true if the instrument is made properly, and the fingers are placed directly back of the fret at which the note is to be played.

Others say that the metal frets cut the strings. This difficulty has been overcome by the improved fretting wire now used by all manufacturers, and hundreds of players who formerly used a smooth finger-board, are now enjoying the comforts and ease of a fretted instrument.

In playing on an unfretted banjo, nothing is gained, but much is lost. The only object gained is to show the apparent difficulties of an otherwise easy instrument.

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## No. 5.

### NOTED BANJOISTS. And their various styles of Playing the Instrument.

Every banjoist of any prominence has an individuality about his playing. This may also be said of all the great violinist and pianists who have gained fame and fortune. True genius will assume its own form, no matter what rules have been previously laid down, and the *great artist* is he who is continually endeavoring to discover new beauties and new possibilities in his art.

The banjoist of twenty-five years ago never dreamed of playing above the "fifth fret." Such a thing was thought impossible, and when we consider the huge instruments, and the fearful strings then in use, we do not wonder at the magnitude of the undertaking. Now, however, all this is changed, thanks to the splendid instruments turned out by many clever manufacturers, and strings which can be tuned up to a brilliant pitch.

The old "stroke" style of playing the banjo, is now being rapidly superceded by the more effective style of picking the strings. It is not often we hear of an artist who is proficient in both styles. Probably the greatest performer in this respect is Horace Weston, the famous colored player, and the greatest "stroke player" that ever lived. He has the peculiar faculty of playing with his first finger and thumb, compositions which it would seem impossible to execute in that way. While playing in this style he uses the regular banjo thimble, and it is wonderful with what delicacy and precision he manges it. Weston is also one of the best banjo "pickers" I have ever heard, and his brilliancy and force in *picking* the strings is equaled by very few players.

E. M. Hall, the justly named "Paganini of the banjo," mystifies and amazes his audience by the complete mastery he seems to have over the instrument. Chords, harmonics, shakes, brilliant intervals, dashing runs, and in fact all the effects produced by a capable violinist, seem to be under his control. In London he created a sensation with his beautiful *tremolo* movement, and the Englishmen could scarcely believe that he was playing on a banjo.

William A. Huntley, who has now left the stage to teach the banjo, is the strongest and most brilliant player of his style in the world. He strings his banjo with much heavier strings than those used by most players, and he picks them with remarkable power and brilliancy. His rapid right hand fingering is the wonder of many a young banjoist, while his beautiful chords, modulations, and improvisations, create a most satisfactory impression among musicians as to the capabilities of the banjo as a musical instrument. His numerous compositions for the banjo bid fair to equal the popularity of his famous songs.

P. C. Shortis, who will be remembered as having played for nearly a year at Egyptian Hall before that ancient land mark was burned, does the most artistic banjo act on the stage. His absolute certainty of correct fingering, enables him to assume, what to an audience appears a careless and attractive way of playing, never looking at the finger-board of the banjo while performing. It would be well if some of our young players would endeavor to imitate Mr. Shortis in this respect, for I have seen so many banjoists who seemed to think their whole life depended on closely watching the antics of their left hand.

John H. Lee is the greatest harmonist devoted to the interest of the banjo, and it is to be regretted that ill health has compelled him to retire from the stage, where his talents would be more appreciated. His playing consists almost entirely of difficult compositions of his own, abounding in chords and remarkable fingering for the left hand. He picks the strings in the usual way with the first and second fingers of the right hand, but uses the *nail* of the thumb of that hand in picking the heavier strings, bringing the tone out much clearer and louder than if picked with the tip or ball of the thumb. This manner of using the thumb is not recommended by Mr. Lee, except in low deep notes that are required to be played with force.

To the casual and indifferent observer, all banjo playing may sound alike, and I may add that some few musicians who have never heard the banjo played well, think it is detestable.

Place any musical instrument in the hands of a pretentious performer who is unskilled, and it becomes a real nuisance. A few steps from my house lives a young man who has been two years trying to learn "*Climbing up the Golden Stairs*" on a violin, and it is agonizing to listen to his efforts. Just so with the young amateur banjoist who is endeavoring to master the banjo; the only difference being that the violin played badly, is far worse than the average playing of the young banjo enthusiast.

The "comic banjo act" as seen on the variety stage, brings more unskilled performers before the public than any other branch of the profession. How often have I seen a well

known "*banjo artist*" sing in one key and play in another, and rasp and tear through, what to him appears a *stunning* interlude. And yet we have some educated musicians who follow this line of comic singing with banjo accompaniment, and it is a pleasant surprise to hear them play correctly, an accompaniment. George Powers is one of the very few comic banjo players who plays a good accompaniment to his songs, and it is a pleasure to hear him. He has the good taste to recognize the fact that, although he is a comedian, his playing must be equally as good. The accompaniments to his songs are all very full and powerful, and it is surprising what a good effect it produces on an audience accustomed to hearing a thin, weak banjo accompaniment. He does not attempt any showy or brilliant runs, but plays a correct, harmonious accompaniment. Mr. Powers is also a fine banjo soloist, and is proficient in both the "*stroke*" and "*guitar*" or "*picking*" style of playing, but prefers the latter. He uses a large banjo with smooth finger-board, and is the happy possessor of a hand large enough to stretch any possible chord.

Joe Hart, the well known comedian and banjoist, and a great Philadelphia favorite, is also very careful about his accompaniments. He is one of the most wide-awake performers on the stage. His songs are nearly all original, and aimed to hit the popular fancy, and it is wonderful the amount of work he accomplishes to secure new topics for his songs. For instance, if he is playing in Philadelphia one week, and has an engagement in Baltimore next week, he gets all the Baltimore newspapers, and hunts up items for a local song for that city.

Mr. A. Baur, the well known composer and teacher, is an expert performer on the banjo, and plays with wonderful precision and intense expression, the most pretentious music, and contends that the instrument is capable of interpreting the finest music with as much effect not only upon the ear, but upon the heart and mind, as any other instrument invented.

I am pleased to notice the fact that banjo "plunkers" are becoming scarce, not only in this city but elsewhere. Once in a great while though, we come across one and find him just the "same as last year." You don't get time to ask him if he plays the banjo. He expects this question and gets ahead of you by grabbing the instrument. He clutches the banjo that it may not escape, and thumps the strings until they seem to cry "Hold! enough." He tries to pick a hole in the back of the banjo, and you fully expect to see him throw the instrument on the floor and trample it to pieces. The melody he is playing is a composition of his own. After you have debated in your own mind whether to kill him or jump out of the window and make your escape, he finally winds up with the following "chord." His little finger is at A on the tenth fret. He strikes that and all the other strings "open," and then he smiles. He will then spend about a half an hour tuning up and will then repeat this contortion act unless you can prevent him. Sometimes he is anxious to show his skill in vocalizing, and you finally decide his playing is superior to his singing. He tells you that he "sang that song for two months on the road," and you wonder why he didn't get three months. It is impossible for him to hold a banjo without playing it. If he *would* do this you could forgive him, but he cannot, even in talking to you. It is such players as this that make enemies for the banjo, and deteriorate its reputation as a musical instrument.